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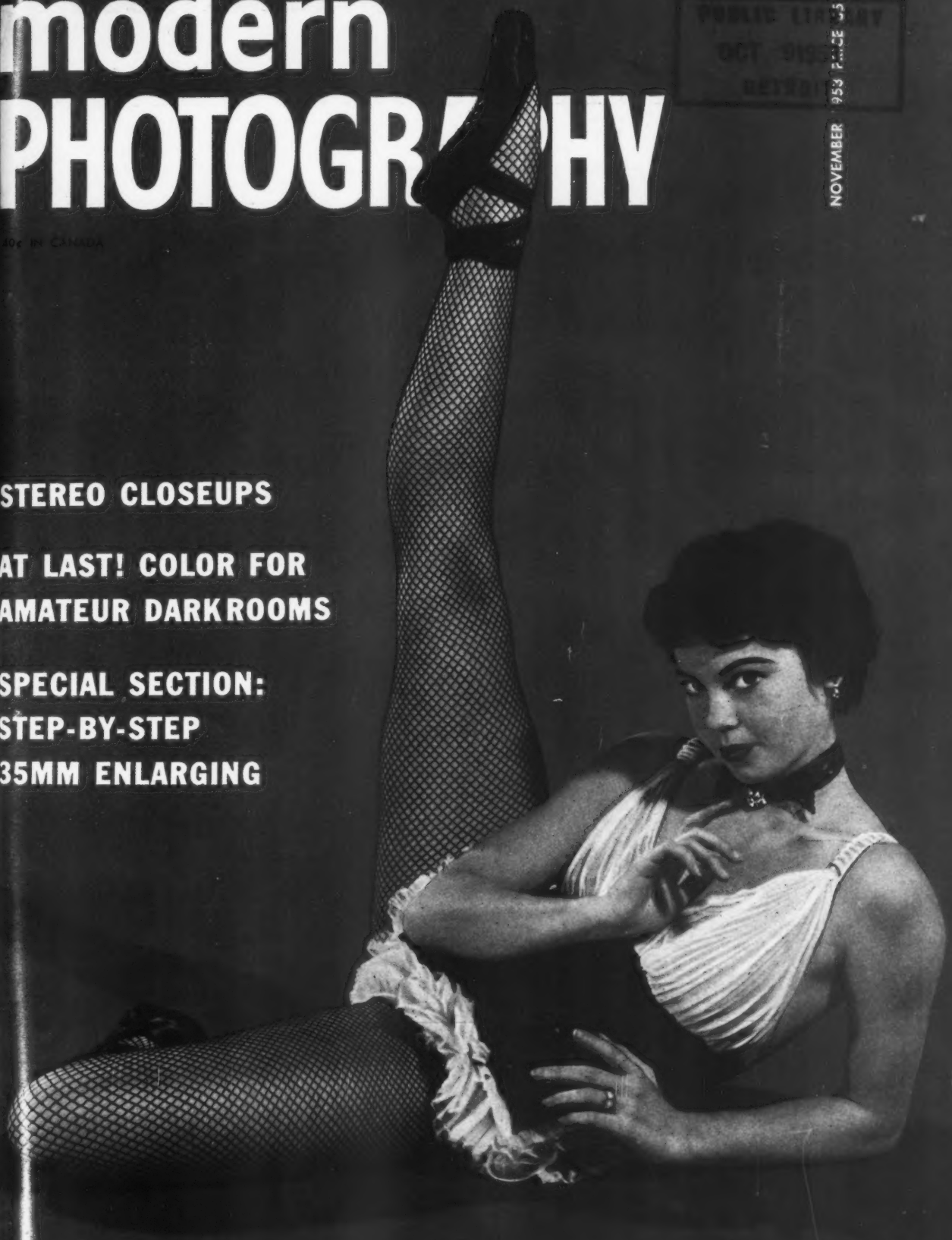

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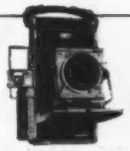

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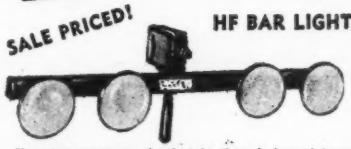

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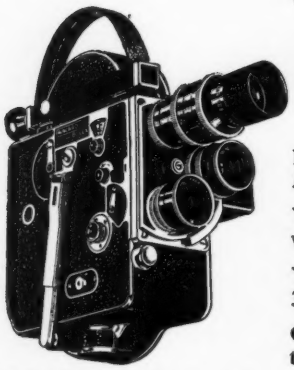

Bolex H-16 DeLuxe camera. Octameter finder gives automatic field of view for all lenses from 16mm to 6" telephoto. Eye level focus, automatic threading, footage counter, audible indicator, "C" mount turret. With Switar 25mm F:1.4 Kern lens ***$496.50****

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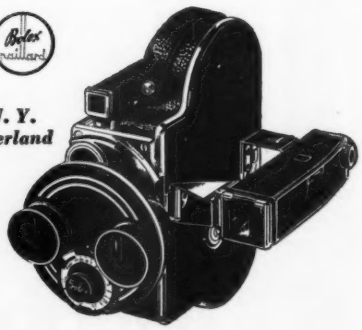

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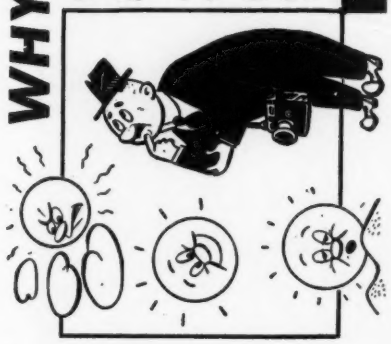

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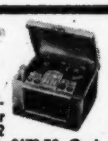

Standard model T-100 **$169.50 Cash or $16.95 Down;** T-500 (2 hrs. recording time) **$179.50 Cash or $17.95 Down;** de luxe, push-button operated, model T-700 (2 hrs. recording time) **$225. Cash or $22.50 Down;** or TR-800 (same as T-700 but includes built-in radio) **$277.50 Cash or $27.75 Down.**

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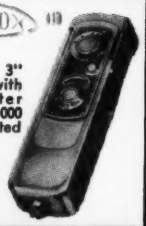

Just 2½ ozs., 3" long . . . yet with precise shutter speeds to 1/1000 sec. and coated f/3.5 lens. Including leather case and carrying chain **$129.50 Cash or $12.95 Down.**

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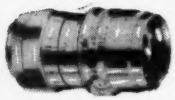

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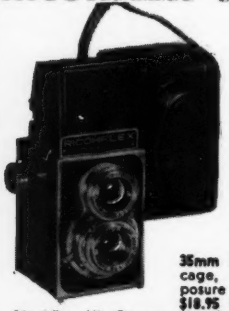

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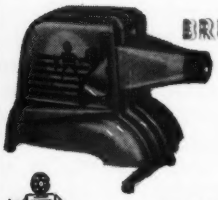

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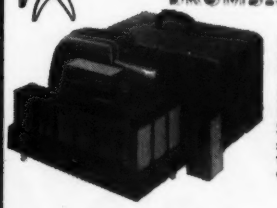

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Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
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	105mm Schneider Xenar f/3.5	326.	286.
	105mm Tessar f/3.5	336.	296.
	105mm Ektar f/3.7	336.	296.
3¼ x 4¼	135mm Schneider Xenar f/4.7	299.	257.
	127mm Ektar f/4.7	309.	267.
	135mm Tessar f/4.5	326.	283.
4 x 5	135mm Schneider Xenar f/4.7	299.	257.
	135mm Opter f/4.7	314.	272.
	127mm Ektar f/4.7	314.	272.
	135mm Tessar f/4.5	329.	285.
	150mm Tessar f/4.5	338.	293.
	150mm Schneider Xenar f/4.5	338.	293.
	152mm Ektar f/4.5	339.	295.
	150mm Tessar f/3.5	396.	352.

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Rolleinar-par I or II (2.8C)	27.00	Stereo Attachment	13.95
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1954 Exakta VX

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Complete with 3 top Kern (Swiss) coated lenses — Switar 25mm f/1.4, Yvar 16mm f/2.8 and Yvar 75mm f/2.8 — and leather compartment case $712.50 Cash or $71.25 Down. Bolex H-16 Leader with Lytar 25mm f/1.9 coated lens $299.50 Cash or $29.95 Down. Bolex Stereo System (illustrated on camera) $397.50 Cash or $39.75 Down. Pan Cinor Variable Focal Length lens $447.50 Cash or $44.75 Down. Bolex Titler and Special Effects Kit $295.50 Cash or $29.55 Down. Bolex catalog, and latest issue of luxuriously produced 36 page "Bolex Reporter" magazine free on request to D.F.A.

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the last word

Novel Sturdiness Test

Sirs:

I have just finished reading your article on the Signet camera (July, 1953, page 58). There is one thing that strikes me as rather funny: you said, "It's our impression that a heavy truck could run over the camera body—and we'd bet on the camera."

I have a Signet with me here in Korea. The only unusual thing about it is that it was recently run over by a 48-ton tank.

The camera still works very well except that the control you move to adjust shutter speed is slightly bent, and once in awhile I have trouble getting the shutter to cock. I have taken about ten rolls of film since the accident and the pictures have been fine.

Korea — Lt. Marvin H. Kitts

A Matter of Opinion

Sirs:

I found your Sept., 1953, issue of MODERN rather stimulating. However, Mr. Strand's photography (notwithstanding the commentary by Nancy Newhall, or the large following which Paul Strand enjoys) leaves me cold.

It goes without saying, that no artist is ever completely understood by his contemporaries or will his work ever be free of controversy. One does not have to be a Frenchman or to have lived in France (incidentally, I have) to recognize in the photos you published, the hardness and severity of expression that is characteristic neither of Europeans in general nor of Frenchmen in particular. Strand's is a stare rather than a look or a glance or an impression. That's bad photography as far as I'm concerned because it destroys the freshness of feeling that accompanies the first look at something new. All five portraits that you published were lacking in naturalness.

I look for humor in Strand . . . that is not there. I look for variety of mood and that is not there . . . I look for those passing moments with their passing expressions upon the participants . . . they are not there either. Paul Strand's way of looking at life suggests the fixed focus camera that always sees objects in the same relations to each other. As a matter of fact, one can often see in young photographers who are immature as people, and in their art, the same inflexibility of viewpoint.

As for your color article, I must say that you were asking for trouble from the very start by using the headline, "Why Take it Straight?" Well, why take it crooked?

Certainly the pictures did not reveal the circus as a child sees it or as an

(*Continued on page 16*)

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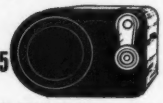

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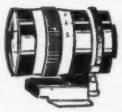

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23 Century Graphic F 4.5*	108.00	68.00	55.00

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Argus A4 F 3.5 ¢*	39.50		18.00
Argus C-3, F 3.5 Case Flash	69.50	39.00	32.00
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Argus C-4 F 2.8 ¢*	89.50	54.00	40.00
Bolsey B, F 3.2 ¢*	61.50	29.00	18.00

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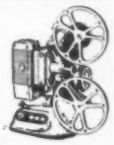

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Used DeJur 750 Projector, 750w, CC. Reg. $159.00 ..... Only 86.50
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Federal 269 w/f6.3 lens	39.75	29.50
Federal 269 CL w/f6.3 lens	53.00	39.50
Federal 315 CL w/f4.5 lens	80.00	57.75
Federal 450 CL w/4.5 lens	114.75	82.25
DeJur Versatile II F4.5	99.50	74.95
DeJur 4x5 Prof F4.5	172.50	134.95
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50mm F2 Summitar c	173.40	84.00	60.00
50mm F 1.5 Summarit c	224.00	133.00	110.00
85mm F 1.5 Summarex c	442.00	198.00	149.00
90mm F 4 Elmar Chrome c	112.20	64.00	55.00
135mm F 4.5 Hektor c		71.50	50.00
135mm F 4.5 Hektor Chr.	180.00	118.00	90.00
200mm Telyt w. Reflex Housing c	258.00	189.00	145.00
35mm F 2.8 Biogon c		87.00	70.00
35mm F 2.8 Biogon IIA	245.00	164.00	120.00
85mm F 2 Sonnar c	292.00	118.00	90.00
180mm F 2.8 Sonnar PS c		225.00	160.00
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Keystone Olympic F 2.5 c	78.00	44.50	34.00
DeJur Citation F 2.5 c	77.50	42.50	32.00
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B&H 200 Mag. F 1.9 c	184.95	124.50	100.00
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Keystone K 80, 500 cc	99.95		50.00
Keystone K 66, 750 cc	127.50		65.00
Revere 48 750 W	175.00	97.00	75.00
B&H 273 750 W cc	199.95		100.00
B&H 285 Sound Proj.	449.95	268.50	220.00
B&H 202 Sd. Recordg. Proj.	699.95	458.00	390.00
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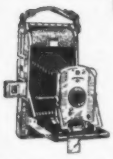

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Used Pathfinder f4.5 X-M, Rfdr. (Reg. 249.50)	ONLY 169.00

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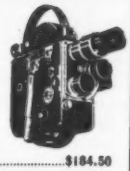

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LAST WORD

(*Continued from page 12*)

adult sees it. Without being funny, I think that they show how a person suffering from a hangover might feel if he wandered into Madison Square Garden instead of his hotel. As far as I'm concerned, only one photo begins to make the grade and probably, only by accident. It is the one of the trapeze performers on page 68. There the color quality is rather unusual and quite pleasing.

New York, N. Y. Daniel Bernstein

Sirs:

MODERN PHOTOGRAPHY arrived today at my studio and with it a fresh breeze. The Paul Strand story is beautiful. He shows the same deep understanding for France as he has for us in his photographs of the U.S.A.

The Circus story is new and refreshing. The pictures have a stimulating effect not because Mr. Rothschild wants to be different and has tried very hard to be so. Rather, they seem effortless and the result of a creative mind, which is sincere and rich itself. We have been misled too many times by so-called experimental photography. Here, however, in Mr. Rothschild's work are all the elements of "experiment" with one great difference—the pictures have been conceived by the mind of an artist.

New York, N. Y. Fritz Henle

Sirs:

I have been throwing away my slides that were like Norman Rothschild's circus shots. (MODERN, Sept., 1953) Hereafter, I shall send them to you. Do you pay for them?

Seattle, Wash. Leo Wenner

Sirs:

Your September magazine really twisted my arm. I'm not in the habit of writing letters to the Editor at the drop of an issue. But there are unmistakable signs here that photography is growing up, and I want to commend MODERN on two such articles in one issue as the Paul Strand commentary and the Norman Rothschild circus things.

I think MODERN is doing a noteworthy bit of pioneering in bringing to the hobbyist something historical—something individualistic—something creative. Back in the 30's not a single artist of my acquaintance would concede that photography was more than a craft, in spite of the fine things done by early pioneers. Today they must admit it is something more—more even than an art form in certain hands. It has become the folk art of the Western World. Is that bad?

The world of highly developed techniques is turning one of its most complicated and mass-produced gadgets into its most successful means of individual self-expression. Why it's positively (excuse the expression) cultural. More power to your circulation.

New York, N. Y. Harry Kronenberg

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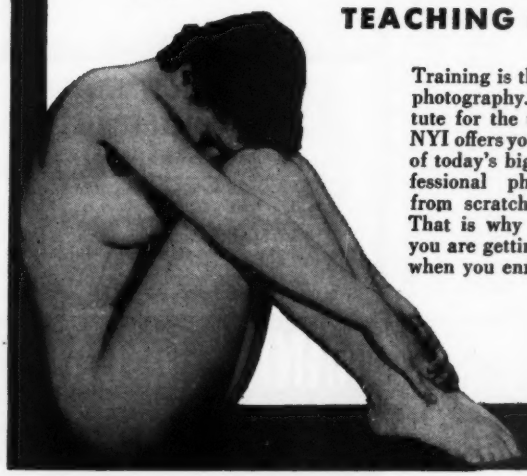

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WRITES
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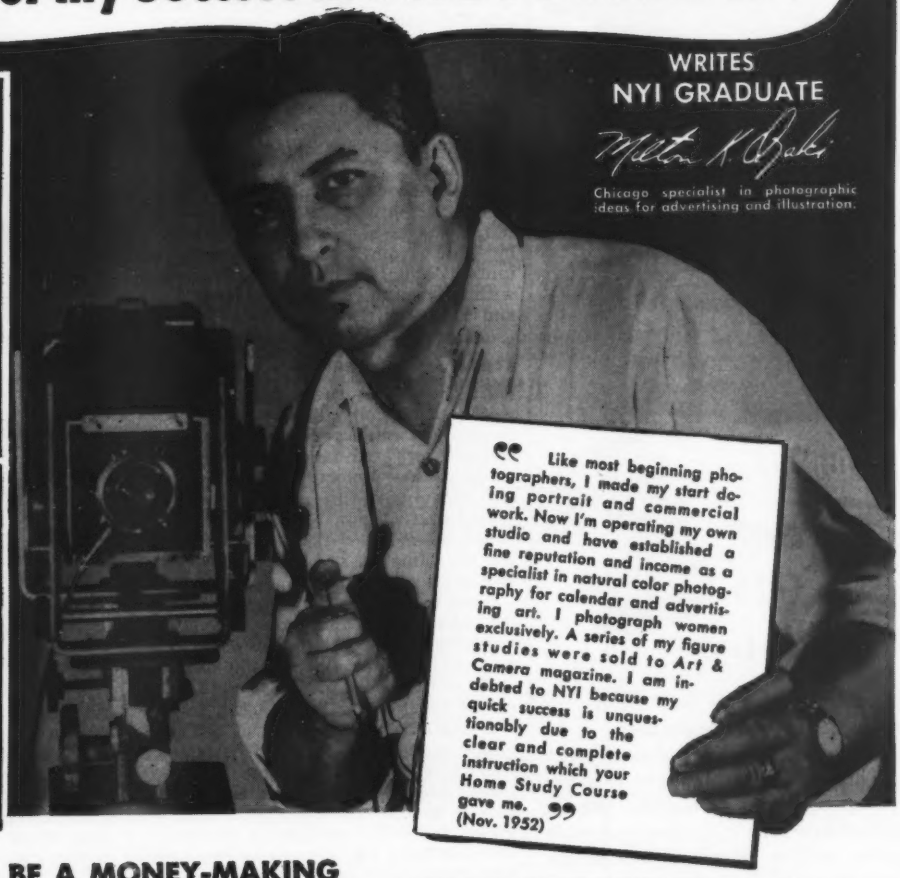
Milton K. Ozaki

Chicago specialist in photographic ideas for advertising and illustration.



"Like most beginning photographers, I made my start doing portrait and commercial work. Now I'm operating my own studio and have established a fine reputation and income as a specialist in natural color photography for calendar and advertising art. I photograph women exclusively. A series of my figure studies were sold to *Art & Camera* magazine. I am indebted to NYI because my quick success is unquestionably due to the clear and complete instruction which your Home Study Course gave me." (Nov. 1952)

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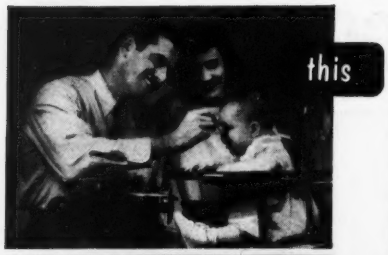

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COFFEE BREAK with the editors

THIS MONTH'S COVER • • •

Does a wedding band make a picture of a pretty girl less salable? According to the old adage, it does. According to David Preston it needn't—if you have a model like Leslie Caron.

Preston sought to convey the grace and beauty of a dancer's most prized possessions—her legs. The white frills of the attire contrasted aesthetically with the dark net stockings of the demure artist.

While the dancer-movie star went through a series of ballet poses, Preston shot with his 4 x 5 Speed Graphic by light from two electronic flash units. Wedding band or no, he came up with a dozen fine pictures made at f/8 and 1/1000 on Daylight Ektachrome.

BYRON'S NEW YORK • • •

At the recent show of the indoor work of documentarian Percy C. Byron, you could practically hear the clatter of carriages—horse-drawn vehicles only—hoofing it up Fifth Avenue, just outside the gallery of the Museum of the City of New York. Byron, poked around New York interiors during the Nineties and early Nineteen-Hundreds.

Such was the lot of dishwashers at the Astor; the pants presser at Moe Levy, Clothier, or launderers employed by the Downtown Association. Or the shop girl closeted in her 10 x 12 flat, eating breakfast by candlelight.

Byron also recorded the well-fed and happy times of a birthday party or Golden Wedding celebration. And the lovely ladies in gay-nineties sitting rooms or the towel-wrapped female group fortunate enough to attend a Turkish Bath for Women in the east Seventies near Lexington Avenue.

He noted the old bars, too, in elegant dark mahogany, visited undoubtedly by the same mustachioed gentlemen whom he photographed on an indoor tennis court.

He covered the entertainment world (there's a comic shot from *Whirl-A-Gig*), went to cattle shows at Madison Square Garden, and traveled up to the women's gym at Teachers College to catch the performance there.

Breakfast by candlelight

The detail and clarity in Byron's pictures was aided in those days by his lighting equipment and technique. His specially designed flash powder holder was built in a fan shape, approximately eight inches wide, two inches thick and one inch on the bottom. This lamp held about ½ pound of metallic magnesium which, when blown through a flame that came from a wood alcohol-soaked wick in a brass case on the

(*Continued on page 22*)

Moe Levy's pants presser and Byron's camera exchanged stares.

ABE COHEN'S EXCHANGE
SLASHES PRICES TO NEW LOWS

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FOR THE 35MM COLOR ENTHUSIAST!

35mm EDINEX MODEL S CAMERA

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KODAK AUTO RETINA IIA

Coated Rodenstock Heligon F.2 lens • Compur rapid MX full synchro shutter • Coupled range finder • Leather Eveready Case • Rapid film advance lever • Speeds from 1 sec. to 1/500th

Reg. $174.00 — only $119.50 (like new)

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Same as IIA but less lens

With MX Full synchro compur rapid shutter
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- Rapid film advance lever
- Speeds from 1 sec. to 1/500th

Includes: Eveready leather case

only $77.50

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3¼x4¼ KALART PRESS OUTFIT

with Flash Gun
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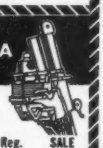

(Demonstration models)

SIMMON OMEGA D2, negatives from 35mm to 4x5". Includes condensers, negative carrier, 5¾" Wollensak Raptar F4.5 coated lens.. Reg. $213.50 — SALE $159.50

SIMMON OMEGA B6, negatives from 35mm to 2¼x3¼. Includes condensers, 3½" Raptar F4.5 coated lens and 2¼x3¼ or 2¼x2¼ negative carrier..... $129.50 — $97.25

*Recommended for 3¼x4¼ or 4x5" negatives. If you desire another lens for smaller negatives write for quotation giving details.

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LEICA SALE!

FULLY GUARANTEED USED LEICA CAMERAS AND LENSES

	Former List	SALE
LEICA IIIF, with coated Summitar F2 lens, built-in flash synchronization, coupled range finder, leather Eveready Case, like new	$396.50	$249.50
LEICA IIIC, with coated Summitar F2 lens, coupled range finder, leather Eveready Case, like new	$362.00	$189.50
NEW SIMS D2 FLASH GUN, for Leica IIIC and other non-synchronized models of the Leica and Leica type cameras	$ 28.50	$ 11.95
NEW SIMS MODEL IIIF FLASH GUN, for Leica IIIF, complete with Synchro Cord	Sale	$ 10.95

LENSES FOR THE LEICA

All like new — latest design — all coated

	SALE
35mm Summaron F3.5	$ 69.50
35mm Zeiss Biogon F2.8	99.50
50mm Wollensak F3.5	29.50
50mm Elmar F3.5	49.50
90mm Elmar F4	64.50
135mm Tele Colinar F3.8	49.50
135mm Hektor F4.5	102.50

Many, many others available. Write for details.

SAVE ON CONTAX CAMERAS AND LENSES

CONTAX IIA

With coated Sonnar Opton F2 lens and leather Eveready Case.
- Combined range and view finder
- Built-in flash
- Speeds from 1 second to 1/1250th

Former List $460.00

ONLY $259.50 (used but like new)

	List	Only
WITH COATED SONNAR OPTON F1.5 LENS AND LEATHER EVEREADY CASE	$504.00	$289.50

CONTAX IIIA, (same as above) WITH BUILT-IN PHOTO ELECTRIC CELL EXPOSURE METER ..... ADD $50.00 to Net Price

SAVE ON USED OLDER MODELS OF CONTAX

CONTAX II, Sonnar F2, with case, very good condition	$129.50
CONTAX III, Sonnar F1.5, with case	149.50

USED LENSES FOR THE CONTAX

35mm Orthometer F4.5, Wide Angle	$ 64.50
*35mm Zeiss Biogon F2.8, Wide Angle	79.50
*35mm Zeiss Biogon F2.8 coated, Wide Angle.	97.50
35mm Zeiss Biogon Opton F2.8 coated, Wide Angle, for IIA or IIIA, like new	159.50
75mm Biotar F1.5 coated, like new	159.50
85mm Zeiss Triotar F4	69.00
85mm Triotar Opton F4 coated, like new	97.50
85mm Sonnar F2 coated, like new	129.50
135mm Sonnar F4 coated, like new	119.50

*will not fit Model IIA or IIIA

ZEISS CONTESSA 35

With T coated Tessar Opton F2.8 lens

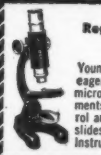
Reg. $220.00 — SALE $139.50 (used—but like new)

- Leather Eveready Case • MX Full Synchro shutter
- Coupled range finder • Built-in electric cell exposure meter • Compur rapid shutter with speeds from 1 sec. to 1/500th

Perfect Christmas Gift for the youngster! Order now while they last.

Imported German Allmikro

3 OBJECTIVE MICROSCOPE



60X-120X-180X

Reg. $24.95 — SALE $11.95 (Postpaid)

Youngsters and students alike will spend eager hours looking thru this precision microscope. Sensitive focusing adjustments, sturdy base, plano substage mirror and spring slide holder plus 5 blank slides. Packed in handsome wooden box. Instruction manual included.

NEW LOW PRICE!

Save $240.50 — Latest Model

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List $485.00 — ONLY $197.50 (like new)

- F2 coated Biotar lens
- Pre-Set diaphragm
- Focal Plane shutter
- Built-in flash
- Self timer
- INCLUDES LEATHER EVEREADY CASE

This is the improved model with built-in flash conveniently located on top of camera.

RECOMMENDED LENSES for CONTAX D, PRAKTICA, etc.

40mm Steinheil F3.5 coated Wide Angle	$42.50
90mm Imported F4 coated Telephoto	34.50
105mm Imported F3.8 coated Telephoto	37.50
135mm Imported F3.8 coated Telephoto	45.00

Many others available, write!

SAVE ON ACCESSORIES!

FOR USE WITH KINE EXAKTA, PRAKTIFLEX FX, PRAKTICA FX, CONTAX D, etc.

COPY BRACKET	$ 9.95
MICROSCOPE ADAPTER	13.95
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For Contax S, Praktica, etc.	5.95
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The meter with a memory.

ONLY $32.50

Send us your old meter plus $22.50 for immediate delivery of a new PRI meter.
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Excellent for still and movie cameras. Sturdy, well constructed.

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Get 64 Different Effects with

BOLSEY CINE-FADER

(for 8 and 16mm cameras)

Fade-ins, fade-outs, dissolves, masks are but a few of the professional results you can get with the Bolsey Cine-Fader. With attaching screw clamp for all lenses. Complete with instructions.

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SAVE ⅓rd ON

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(Shopworn demonstration models)

	List	SALE
8mm KEYSTONE K32, Coated Elgeet F1.9 lens, Universal focus	$ 92.75	$ 61.85
8mm DeJUR EMBASSY, magazine camera, coated Raptar F2.5 lens, Universal focus	106.95	71.25
8mm REVERE 67, magazine turret camera, Bausch & Lomb F2.8 coated lens, Universal focus	119.50	79.50
8mm AMPRO #340A, magazine camera, Raptar F2.5 lens, Universal focus	143.50	95.00
8mm AMPRO #350C, turret magazine camera, Raptar F1.9 focusing	193.50	128.95

SALE ON IMPORTED COATED MOVIE LENSES

8mm

STANDARD "D" MOUNT

fits Revere, Keystone, DeJur, etc.

*6.5mm F1.9 wide angle	$29.50
*7mm F2.5 wide angle	21.50
1½" F3.5 Telephoto fixed focus mount	7.95
1½" F2 Telephoto focusing mount, case	19.95
*1½" F1.9 Telephoto focusing mount	28.95

*also available in special Bell Howell mount

16mm

STANDARD C MOUNT

fits Revere, Keystone, Bolex, Bell & Howell, etc.

17mm F2.7 wide angle	24.95
3" Meyer Trioplan F2.9 focusing	49.50
3" F3.5 focusing	24.50
3" F2.5 focusing	32.50
3" F1.9 focusing	37.50

Save up to 33% on NEW 8 and 16mm

MANSFIELD MOVIE EDITORS

	Reg.	SALE
8mm SENIOR EDITOR, automatic splicer, rewind, viewer. All metal construction, 400 ft. capacity. Simplified threading	$25.95	$16.95
8mm ACTION EDITOR, die cast viewer, 2½"x3½" picture screen, glass prism shutter. 800' rewinds, automatic splicer	39.95	29.95
16mm ACTION EDITOR, same as directly above	44.95	33.95

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3 Sections—All metal construction. Rubber discs prevent slipping. Compact & portable. 8½" high

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10" CLAMP REFLECTOR with cord and clamp. Takes either #1 or #2 floods.

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Ball Stud to permit using clamp reflector on above stand. SALE 25¢

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Precision built, scored in ½" squares. Easy to read. Patented removable guide.

*Shipped express collect.

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	2¼" x 3¼"	3¼" x 4¼"	4" x 5"
Graphic film holders (double)	$ 3.12	$ 3.24	$ 3.32
Graflex film holders (double)	4.40	4.60	4.76
Grafmatic film holders (Graflok)	11.88		17.56
Grafmatic film holders (Graflex)	11.88		18.80
Film Pack Adapter (for Graphic)	5.80	6.60	6.92
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Graflok back (less viewing hood)	11.16	17.16	17.56
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Graflarger back (converts Graphic or Graflex into an enlarger) specify size	28.00	28.00	28.00
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*all roll holders use 120 film and are available in 2¼ x 3¼ or 2¼ x 2¼ picture size—specify size you want.

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- BRAND NEW T.H.C. f2 LENSES

EACH CAMERA SOLD WITH LEICA REGISTRATION AND CUSTOMS CERTIFICATE

LATEST RED DIAL MODEL
— CALIBRATED IN FEET —

LEICA IF with f2 Taylor Hobson Cooke Lens

It's the latest Leica IF! Built-in synchronization for flash and strobe. Focal plane shutter. Speeds 1/25 to 1/500.
Body only 64.80

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Built-in viewfinder and coupled rangefinder. Synchronized for flash and strobe.
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All features of IIF, PLUS speeds from 1 second to 1/1000, "bulb" and "time"
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NO FINER LENS MADE...

THAN THE 2" f2 TAYLOR HOBSON COOKE We quote a nationally syndicated columnist on the T. H. C. Lens. " . . . Resolving power is spectacular . . . permits enlargements to the full limit of the film's resolution . . . a whale of a lens!" No wonder the Lens is . . . **VALUED AT $250.00!**

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EASY BUDGET TERMS

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4x5 Pacemaker GRAPHIC Outfit

with 135mm f4.7 Ctd. Lens

COMPLETE OUTFIT INCLUDES:
- Compur Synchro X Shutter
- Coupled Kalart RF — Installed
- 3-cell Press Gun, Reflector, Cord, Solenoid — Installed

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2¼ x 3¼ ANNIVERSARY SPEED GRAPHIC PRESS OUTFIT

f4.5 Kodak Lens
- Coupled Kalart Rangefinder
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Ship. Wt. 12 Lbs **99.50** USED!

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16mm MAGAZINE MOVIE CAMERAS

AUTOLOAD

Magazine Loading Coated f1.9 Lens

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BRAND NEW! 16mm MAGAZINE LOADING!

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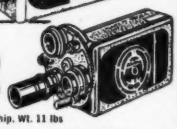

3-Lens Turret Movie Camera with Ctd. f1.9 Lens List $274.95! **169.50** Ship. Wt. 11 lbs

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Famous PRAKTICA Single-Lens REFLEX SALE!

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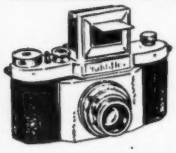

PRAKTICA I

Precision Single-Lens Reflex Camera with f2.9 Victor Lens
- Speeds to 1/500 Sec
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Latest FX Model Single-Lens REFLEX

- Built-in FX Synch.
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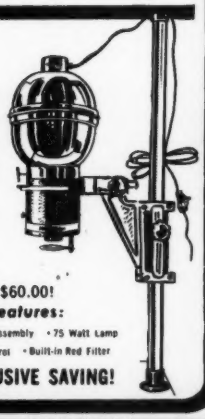
with f2.8 Vastar®	139.50	69.50
with Preset Dia. f1.9 Primoplan®	169.50	109.50

Just Out! Our Exclusive

35mm to 2¼ x 2¼

RIVAL Condenser ENLARGER



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Equal to Enlargers Selling for $60.00!

Look at These Expensive Features:
- 3" f4.5 RIVAL Coated lens
- Condenser Assembly
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USED—But in Excellent Condition!

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LATEST—with f3.5 Coated Zeiss Triotar Lens

- Built-in Flash Synchronization
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7 x 50 BINOCULAR

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2x2 SLIDE PROJECTOR
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GOLDE MANUMATIC
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SAVE! USED MX MODEL — FAMOUS
KODAK AUTO RETINA IIA
35mm Rapid Film Advance Camera with f2 Coated Lens
• Coupled RF • Flash Synch
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SAVE $222.30! LIKE NEW
16mm PATHE SUPER-16
Lens Turret Movie Camera
1" f1.9 Ctd. Wollensak Lens
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Outfit Includes:
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Complete with • MICROPHONE • TAKE-UP REEL • and CASE
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SOLAR 120 • 2¼ x 3¼ ENLARGER
Coated 3½" f4.5 Lens
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16mm GOERZ FOCUS REFLEX MINICORD MINIATURE
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The New, Peerless Exclusive German Import RIVAL ROLL-FILM OUTFIT
620 Camera with f4.5 Coated Lens, Flash & Case
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Used CAMERA BUYS

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RETINA II, f3 Xenon, RF	197.75	69.50
BOLSEY C REFLEX, cf3.2, RF	109.50	67.50
KODAK BANTAM SPEC, f2 Ektar, RF	125.00	79.50
VOIGTLANDER PROMINENT, cf1.5 Nokton	275.00	189.50
KINE EXAKTA, c2 "T" Zeiss Biotar	343.50	119.50
CONTAX D, f2.8	259.00	139.50
BOLSEY B2, f3.2 RF, *	74.13	42.50
KODAK "35", f3.5, RF	86.50	37.50
LEICA D, f3.5 Elmar	203.00	69.50
CONTAX III, f2 Sonnar	325.00	119.50
KODAK SIGNET, cf3.5, RF	92.00	64.50
REFLEX CAMERAS		
ARGOFLEX REFLEX, cf4.5	59.50	24.50
CIROFLEX, f3.5 Alphax	76.98	39.50
ZEISS IKOFLEX I, f3.5 Novar	126.00	49.50
ROLLEIFLEX, f3.5 Tessar	125.00	69.50
KODAK REFLEX, cf3.5 *	137.50	59.50
ZEISS IKOFLEX IIA, f3.5 Tessar *	spec	87.50
AUTO IKOFLEX III, f2.8 Tessar	219.00	99.50
CIROFLEX F, cf3.2 *	spec.	76.50
AUTO ROLLEIFLEX, cf2.8 Tessar	310.00	179.50
GRAFLEX "22", cf3.5 *	spec.	64.50
ANSCO AUTO REFLEX, cf3.5*	155.00	94.50
VOIGTLANDER SUPERB, f3.5 Compur	95.00	39.50
ROLL FILM CAMERAS		
SUPER IKONTA A, f3.5 Zeiss Tessar, RF	186.00	49.50
SUPER IKONTA C, f4.5 Zeiss Tessar, RF	149.50	44.50
KODAK TOURIST 620, cf4.5*	71.00	34.50
SUPER IKONTA B, f2.8 Zeiss Tessar, RF	236.00	89.50
COUPLED BESSA, f3.5, Compur Rapid	120.00	49.50
KODAK MEDALIST 620, cf3.5 Ektar, RF	175.00	79.50
SUPER IKONTA BX, f2.8 Tessar, RF	281.00	119.50
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2¼ x 3¼ SPEED GRAPHIC, f4.5, Kalart RF	188.50	94.50
2¼ x 3¼ BUSCH PRESSMAN, f4.5, Kalart RF	172.50	69.50
2¼ x 3¼ SPEED GRAPHIC, f4.5 Zeiss Tessar	125.00	59.50
2¼ x 3¼ PACEMAKER GRAPHIC, cf4.5, Kalart RF & Flash	211.95	139.50
3¼ x 4¼ ANV. SPEED GRAPHIC, f4.7 Ektar, RF & Flash	174.00	94.50
Kalart RF & Flash	199.50	99.50
4 x 5 LINHOF TECHNIKA, cf4.7, RF, SOL	spec	169.50
4 x 5 PACEMAKER CROWN GRAPHIC, f4.5, Kalart RF	235.00	139.50
8mm MOVIE CAMERAS		
CINE KODAK MAG., f1.9	173.50	79.50
DeJUR CITATION, cf2.5	77.50	49.50
B & H SPORTSTER, f2.5	89.95	49.50
REVERE 99 TURRET, f2.8	119.50	69.50
CINE KODAK 20, f3.5	spec	24.50
CINE KODAK 25, f2.7	58.33	35.50
KEYSTONE K36, cf2.8	spec.	34.50
REVERE 40 MAGAZINE, f2.5	137.50	69.95
16mm MOVIE CAMERAS		
CINE KODAK K, f1.9	125.00	69.50
B&H AUTOLOAD Mag. f2.7	spec	69.50
B&H AUTOLOAD Mag f1.9	142.50	94.50
B&H 70A, f3.5 T.H.C.	139.50	44.50
CINE KODAK MAG., f1.9	175.00	69.50
CINE KODAK B, f1.9	89.50	39.50

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Complete 35mm **ARGUS C3 Outfit**
CAMERA • CASE • FLASHGUN!
• Coupled Rangefinder • Speeds to 1/300 Sec; Synchro
Clip-on Flash Unit & Genuine Leather Eveready Carrying Case
LIST $69.50! — **44.00**
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Zeiss CONTESSA "35"
T-Coated f2.8 Tessar Lens
• Calibrated in Meters • Flash Shutter • Built-in Exposure Meter • Built-in Combined Range finder/Viewer
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CIROFLEX E
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LIMITED QUANTITY!
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8mm MOVIE CAMERA REVERE 88
with Coated f2.5 Lens
• Parallax- Corrected • Optical Viewfinder
List $74.50 — **37.50**
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• Ctd. f1.6 Lens • Case • 300 Watt
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2 PEERLESS EXCLUSIVES!

SAVE $11.00! BRAND NEW!
RIVAL "35"
Coated f3.5 Lens
• Flash Synchro • Speeds 1 to 1/300 Sec • Built-In Self-Timer
• Postpaid

SAVE $17.00! BRAND NEW!
IMPORTED **2¼ x 2¼ Reflex Camera**
with Coated f3.5 Lens
• Flash Synchro • 12—2¼ Square Pictures on 620 Roll Film • All Metal Body
List $49.50
Ship. Wt 8 Lbs

YOUR CHOICE **32.50**

SAVE $95.50! BRAND NEW
KINE EXAKTA V f2 T-ctd Zeiss Biotar Lens
• Built-in Flash for Strobe and Regular Lamp • Self-Timer
List $325.00 — **229.50**
Ship Wt 5 lbs.
Eveready Carrying Case Only $12.00

SAVE $22.25! Used!
'PICTURE IN A MINUTE' SENSATION
POLAROID Camera
• Coated Lens • Built-in Flash Synch • Easy to Load—Easy to Use
LIST $89.75! — **57.50**
Ship. Wt. 10 lbs

FAMOUS MAKE **EXPOSURE METERS**
FREE Leather Case!
Save $6.00! Brand New! **DeJUR 5B** List $15.95! **9.95**
USED EXPOSURE METER VALUES!

	List	New
Weston Master	29.95	18.95
G.E. DW-68	24.50	15.95
Norwood Director	32.95	19.95
G.E. PR-1	32.50	18.95
Weston Cadet	19.95	12.95

Ship wt. 3 lbs

SAVE $136.83!
Latest Model **BOLEX H16**
16mm Turret MOVIE CAMERA with 3 BRAND NEW LENSES!
List $396.33!
THE 3 LENSES
• 1" Coated f1.9 Astar • 3" Coated f3.5 Astar Telephoto • 17mm Coated f2.7 Wollensak WA
Used at **289.50**
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SPECIAL PURCHASE! **EPCO LM-300**
ELECTRONIC FLASH UNIT
Complete with Battery
• For all "X" Shutters • 50,000 Flashes Guaranteed* • A.C. or Battery
List $123.00! — **39.95**
Ship. Wt. 12 Lbs.

NOW AVAILABLE AT PEERLESS!
THE NEW SPEEDLIGHT SENSATION!
ASCOR ELECTRONIC FLASH UNIT
High Quality - Lightweight, Portable Unit
• Rechargeable, replaceable Battery or from 110 Volts, 60 Cycles • Hip-shaped Case • 2000 BCPS Light Output • 100-watt Seconds • Color Guide No. 35-40 • Broad, even reflector coverage • Constant Light Output and many more!
MODEL 100-2 — $139.00
Write for complete, descriptive Brochures and Price List of other models.

AN UNUSUAL PEERLESS VALUE!
Save $30.40! Brand New!
FAMOUS MAKE **2x2 SLIDE PROJECTOR Outfit**
TOTAL LIST $85.35! — **54.95**
Outfit Includes:
• **SVE SKYLINE B PROJECTOR** Coated lens • Blower Cooled 300 Watt LIST $52.45!
PLUS • Radiant Beaded 40x40 Tripod Screen LIST $15.95!
PLUS • Airequipt Automatic Changer LIST $16.95!

NOW At No Increase in Price! SAVE $60.45!
BRAND NEW! **EICOR 2-Speed TAPE RECORDER**
With 3¾ and 7½ speeds for greater efficiency and economy unusual fidelity!
List $149.95! — **89.50** Ship Wt. 25 Lbs.
RIVAL
SOUND RECORDING TAPE with Plastic Reel
LIST PRICE: 10.50 2 Reels 7" TAPE ..... only $6.50
LIST PRICE: 10.50 2 Reels 5" TAPE ..... only $4.45

Sensational Purchase! Top-Brand European Import!
We Cannot Disclose The Manufacturer's Name!
Save From 40% to 60% on Better BRAND NEW
FOLDING CAMERAS

SAVE $27.05! MODEL 16-20/1 — List $52.00 — **24.95**
with f4.5 Ctd. Lens. Takes 16 pictures. Compact pocket camera
MODEL 16-20/II, f3.5 Ctd. Lens. Takes 16 pictures Dble-Exp prevention Albada self-erecting Viewfinder — List $75.50 — **29.95**
MODEL 12-20/II, f3.5 Ctd. Lens. Takes 12 pictures Dble-Exp prevention 8 speeds Albada Viewfinder Fingertip controls — List $84.25 — **34.95**
MODEL 820, f4.5 Ctd. Lens Takes either 8 or 12 pictures, 8 speeds Albada Viewfinder Fast Color corrected Lens — List $71.20 — **29.95**
MODEL 820, f3.5 Ctd. Lens — List $80.00 — **36.95**

MAIL THIS COUPON TODAY!
USE SPECIAL INQUIRY SECTION FOR ITEMS NOT LISTED ON THESE 2 PAGES.

SYMBOLS.
¢ Coated Lens
⊛ Flash Shutter
RF Coupled Rangefinder

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☐ I WANT TO BUY _____
☐ I WANT TO TRADE. Rush best offer for my _____
☐ Send NEW GIANT CATALOGUE. Enclosed find 10c.
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I am interested in a _____ I want to spend $ _____
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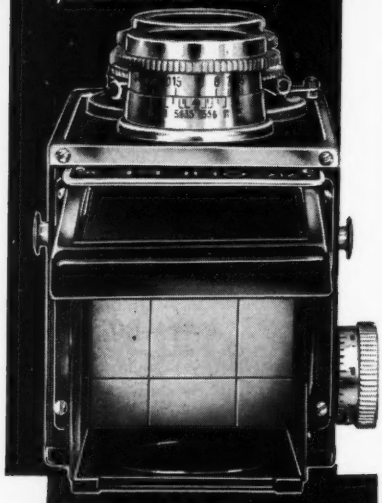
ADDRESS _____
CITY/TOWN _____ STATE _____

10 DAY FREE TRIAL!
10-DAY TRIAL with FULL MONEY-BACK GUARANTEE! 1 FULL YEAR OF SERVICE

All items offered subject to prior Sale! Add Estimated Shipping Costs. We'll Refund every cent not used. If you prefer C.O.D. please send 10% Deposit! PRICES SUBJECT TO CHANGE WITHOUT NOTICE!

PEERLESS CAMERA 415 LEXINGTON Ave. at 43rd St. N.Y. 17 Opp. Grand Central Terminal • MU 7-1000

Your choice! 2¼ x 2¼ OR 35 mm
but be sure you choose the
Ricohflex VI*
the only twin lens reflex camera in its class that offers you so much for so little



- Ultrasharp f:3.5 Viewing and Taking lenses are coated and matched
- Double action shutter uses single lever for cocking and releasing
- ASA flash terminal gives you wide choice of standard flash units
- Wide Field Magnifier brilliantly magnifies entire extra bright groundglass
- Self-erecting hood opens by touch of latch—groundglass shows 2¼" x 2¼" and 35mm fields

$49.95
Including deluxe eveready leather case with swivel straps.

35mm RICOHKIN BACK
Instantly replaces 120 film cage, accepts standard 35mm cartridges, takes regular double frame negatives or transparencies. Exposure counter and stop are automatic. 80mm focus length, when used with 35mm size, provides pleasing perspective for portraits, moderate telephoto effect for distance shots.
$18.95

*Reg. U. S. Pat. Off.
PHOTOGRAPHIC IMPORTING AND DISTRIBUTING CORP.
P. O. Box 117, Bowling Green Sta., N. Y. 4, N. Y.

COFFEE BREAK

(*Continued from page 18*)

front of the lamp, gave an "immense illumination of intense white light," and "there was always a very good chance of burning the building down."

Ladies in repose on Lexington Avenue.

The information given by the gallery did not disclose Byron's mortality rate of fire-consumed buildings. Whatever his score, the fine photographic record that outlives the many buildings and subjects that have since died a *natural* death, are well worth looking up in the Museum's permanent collection.

THE UNIVERSAL CAMERA • • •

Arthur Kramer would be the first photographer to admit that there is no one camera capable of doing every type of a job. But when he was assigned to write and illustrate *Professional 35mm Film Developing* (which appeared in last month's issue) and *Professional 35mm Film Enlarging* (which appears in this issue), he decided that all illustrations for both stories should be made exclusively with a 35mm camera. They were—almost. Art, working with a Canon and 28mm and 35mm lenses, made every picture in both stories save one. In a single photograph which appeared last month, he wished to show a closeup of a few bottles and developing tank reels. He was forced to switch to a 4 x 5 view camera to correct distortions. The 35mm camera manufacturer who wants his product to be the universal instrument had better build it with swings and tilts.

THE 35MM MIND • • •

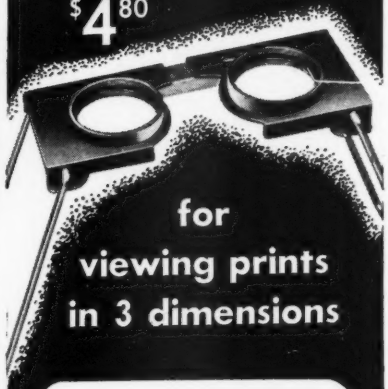
If any young photographer can be said to frame everything he looks at in a 1 x 1½ inch frame, it's Lou Stettner, one of the leading practitioners of 35mm technique. If you're wondering how a professional thinks and composes on a 35mm negative, turn to pages 66 through 73 where you'll find a portfolio of Stettner's work plus information on how and why each photograph was made.

UNDERWATER WITH GOWLAND • • •

Do you have five thumbs when it comes to hitting any nail except your own? Peter Gowland's article, *Try Underwater Movies* (Oct. issue), seems to have put a lot of readers in a minor

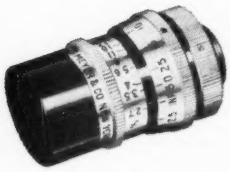
(*Continued on page 26*)

NEW PRODUCT
Hugo Meyer
POCKET STEREO
$4.80



for viewing prints in 3 dimensions

New Low Prices
Meyer-Opticraft
MOVIE LENSES



1½" f:2.7 Trioplan
8mm 3X telephoto — $39.00

3" f:2.8 Trioplan
16mm 3X telephoto — $58.00

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POCKET for roll film and movie cameras $9.90
COUPLED for plate and press cameras $28.50
FIELD precision measurements up to 100 ft. $32.50

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Voigtländer VITO III

$159.50

35MM CAMERA WITH ULTRON F2 COATED LENS

- Combined range and viewfinder.
- Compur rapid M-X flash shutter, synchronized from 1 to 1/500ths second.
- Automatic double interlock picture control.
- Simplified focus settings.
- Depth-of-field scale.
- Film-type indicator.
- External body release.
- Automatic exposure counter.

and many other amazing features.

MAIL ORDERS FILLED. ADD POSTAGE. LIBERAL TRADE-IN ALLOWANCE.

The camera you'll be proud to own . . .

Originally this was a custom-made camera for a select few enthusiasts. Word spread around and the demand became so great that we prevailed upon Voigtlander to produce it in quantity. Here is an instrument that can be used for every picture making assignment, for home, for business, for industrial use, for scientific laboratory, for medical photography — its uses are practically unlimited, and its picture results are unsurpassed.

The Ultron F2 Coated Lens, even at full aperture, gives needle sharp definition right to the edges. It's corrected for color, an all-purpose lens possessing outstanding resolving power. This lens is combined with coupled range-viewfinder. Look at a few of the details on the left, and you'll know why you will love to own a Vito III.

Willoughbys

WORLD'S LARGEST CAMERA STORE

110 West 32nd Street • 113 West 31st Street
New York 1, N. Y. • LOngacre 4-1600

...and now fully Synchronized...

AT NO INCREASE IN PRICE

Voigtländer VITO II

35 mm precision camera

In addition to the deluxe features only found in higher priced cameras, the Vito II, with its Color-Skopar f3.5 lens remarkable for sharpness is now FULLY SYNCHRONIZED.

WITH PRONTOR - SV
Full Sync. Shutter;
Speeds 1 second to 1/300th;
built-in self timer.
$54.50

WITH COMPUR-SYNCHRO
M-X Full Sync. Shutter;
Speeds 1 second to 1/500th.
$61.25

Here are some of its outstanding features:

- Fully Synchronized
- Automatic Locking Device
- No Double Exposures
- No overwinding
- Automatic Counting Device
- Depth of field scale
- Hinged back facilitates loading
- Special shutter release eliminating camera movement
- Direct View Optical finder
- Sturdy, compact, streamlined
- Black leather covered
- Satin chrome finish
- Weighs only 16 ounces

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BERTRAM CHROSTAR EXPOSURE METER

WITH THE PUSH BUTTON COVER

For still or movies
Indoors or outdoors
Color or black and white

Featuring a revolutionary new-type super-sensitive photo cell of unerring accuracy, it assures correct exposure quickly, accurately—eliminates guesswork, tricky calculations. Operates perfectly indoors or outdoors and in any light. For all speeds of still film and for movies from 8 to 64 frames per second.

New modern design, with large legible figures for fast easy reading. Weighs only 3 ounces. Measures 2⅝ in. x 1 in. Fits snugly into your hand, pocket or handbag.

PUSH BUTTON ACTION

$24.95 with lapel chain.

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Guaranteed for a Lifetime

Viewlex

2¼ x 2¼

AND 2x2 SLIDE PROJECTOR

Model V-5, 150-watt convection cooled.

Model V-53, 300-watt motor fan cooled.

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Priceless moments that you want to remember always . . . the youngsters playing on the sun-kissed sands . . . the colorful glory of fall on a brisk October morning . . . birthday parties — graduations — all those memorable milestones of family life that become more precious with the passing years. Capture and hold them forever on your color slides . . . and when you re-live the scenes that make life worthwhile . . . choose Viewlex to give your slides the kind of projection they deserve.

For colorful illustrated literature Write Department DF2

Priced from $38.05 to $495.00 at all better camera stores

Viewlex INC. 35-01 QUEENS BOULEVARD LONG ISLAND CITY 1, N. Y.

COFFEE BREAK

(*Continued from page 22*)

quandary. They'd like to try his recipe for shooting underwater movies and stills—but the problems involved in building a water-tight window box scare them off. One solution, at least, has been offered by Gowland who, incidentally, would rather putter with a power saw than eat. According to his ad appearing elsewhere in this issue, he will collect the parts, cut the plywood sections to size, and ship everything postpaid in the form of a kit that can be assembled in an hour. That's nice as far as it goes. But think of a kit that *also* included a few of his models!

CALYPSO CARNIVAL • • •

When you're shopping around for a movie this fall, if you happen to see a short called *Calypso Carnival* as part of the bill, go see it. The color, enlarged from 16mm Kodachrome is beautiful, the dance sequences are excitingly filmed, and the editing is fine.

Carnival by Henle

Using amateur equipment, a Bell and Howell 70DL, equipped with Ektar lenses, Fritz Henle shot 4,000 feet for the film. This has been cut down to a 1,000 foot short, running about 1[illegible] minutes. *Calypso Carnival* shows again that the quality of film making is in the eye of the maker, not in the amount of money spent for production.

COMING NEXT MONTH • • •

• *Report on the Retina II A.* An analysis of one of the most compact and popular 35mm cameras on the market today. How it works, how good are its mechanics, the kinds of jobs it can do for you (including snapshots atop Mt. Everest).

• *Exclusive! Color portfolio by Edward Weston.* For the first time, a color section by one of America's great photographers. A critical essay on his color work, together with his thoughts on how color should be approached. Plus, a giant foldout color landscape suitable for framing.—THE END

PERFECT COLOR EXPOSURES

as simple as A B C

THE NEW MODEL

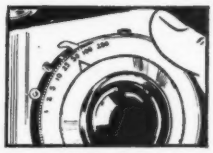
NORWOOD *Director*

INCIDENT LIGHT EXPOSURE METER

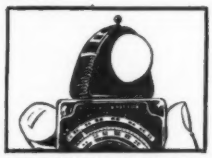
With the Sensational and Exclusive

Color-Matic CONTROL

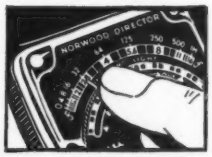
For Simplified Direct Reading When Taking Color Pictures!



A — With COLOR-MATIC Control you set the camera at 1/50th second



B — You point the Photosphere at the camera position



C — The needle indicates the proper "f" stop for perfect color exposure

There is no need to set for film speed, there is no need to use or look at the computer when shooting in color—the COLOR-MATIC Control does the job for you—quickly, easily, and beautifully.

Color-Matic CONTROL

A NORWOOD DIRECTOR EXCLUSIVE

COLOR-MATIC Control gives you the simplest and most accurate way of taking color pictures ever devised. No other meter can match its versatility . . . no other single meter can be used so effectively for all types of photography—color, stereo, movie, still, black-and-white. In addition to COLOR-MATIC Control this new model features a new dial with larger, easier-to-read numbers. And, of course, the Photosphere and other exclusive and outstanding features, which have made Norwood Director Meters first choice of professionals and amateurs, have been retained. Don't wait—the demand is heavy for the COLOR-MATIC Norwood Director—see your photo store without delay. Write for Literature: DIRECTOR PRODUCTS CORP., 570 Fifth Avenue, New York 36, N. Y.

NO INCREASE IN PRICE!
Still only $32.95, complete with Photogrid, Photodisk and COLOR-MATIC Control.

ATTENTION — Stereo Fans!
With its 3-dimensional Photosphere and COLOR-MATIC Control the NORWOOD DIRECTOR will give you better results than any other exposure meter. Try it and see!

BRUMBERGER GUIDE

YOUR CAMERA

STEREO

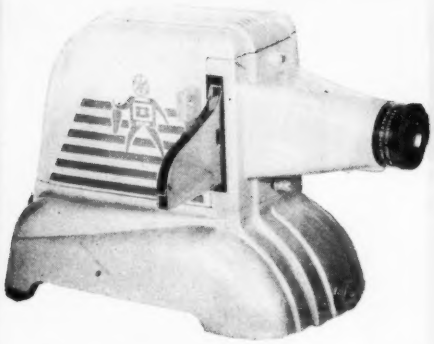
35MM

BANTAM

2¼" x 2¼"

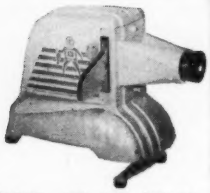
MOVIE AND TAPE RECORDING

PROJECTORS



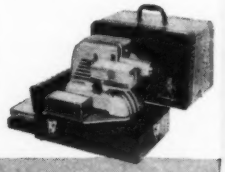
#1405 FLEETWOOD $69.50
300 watt blower cooled. 5" f:3.5 lens. Choice of carrier for single frame of stereo binder, 2" x 2" or 2¾" x 2¾" binder. Two-switch control, vertical and horizontal tilt.

#1422 RIVIERA $59.50
Similar to #1405 above, but with single switch and 5" f:4 lens.



#1307 BEL-AIR $59.50
Exceptionally brilliant. 300 watt blower cooled, single switch, 5" f:4 lens. Choice of carrier for stereo binder single frame, or 2" x 2" binder.

#1363 AUTO-MAT $70.50
Includes Airequipt Automatic Slide Changer and 1 magazine for 2" x 2" binders only. Single switch, 5" f:4 lens. Manual stereo and 2" x 2" carriers can be used. (Case extra)



CASES

#C-11–Holds Models #1405, #1422, #1307–$9.95

#C-12–Holds all models with Airequipt Changer and 10 magazines–$14.95

LENSES

NUMBER	#353	#354	#355	#405	#407	#409
FOCAL LENGTH	3"	4"	5"	5"	7"	9"
SPEED	f:3.5	f:3.5	f:3.5	f:4		
PRICE	$22.00	$20.00	$17.50	$10.00	$25.00	$32.00

EXTRA CARRIERS

#128
$3.95
For single frame of stereo binder.

#133
$3.95
For 2" x 2" binders.

#144
$3.95
For 2¾" x 2¾" binders.

VIEWERS

#1265 (less batteries) **$9.95**
Brilliant, sharp 3-D image. Push-button light switch, optically ground lenses, pinpoint focusing. For even the smallest hand!

#1151 $2.49
Compact "previewer" for 2" x 2" slides fit into #1050, #1149 or #1150 slide files. Prevents upside-down projection or mixed-up slides. 7 watt bulb, 6 ft. cord.

REELS & CANS

Reels grip film after a ¾ turn. Footage marks at 50 ft. intervals.

	SIZE	REELS		CANS
#1018	8mm.	200 ft.	.45	.45
#1019	8mm.	300 ft.	.55	.55
#1020	8mm.	400 ft.	.55	.55
#1024	16mm.	200 ft.	.45	.45
#1026	16mm.	400 ft.	.55	.55

REEL CHESTS

A touch of the finger moves selected film forward. Exterior and interior index cards.

	CAPACITY	PRICE
#1008	12– 8mm. 200' reels & cans	$6.50
#1009	12– 8mm. 300' reels & cans	$7.50
#1010	12– 8mm. 400' reels & cans	$7.95
#1016	9–16mm. 400' reels & cans	$7.50

FOR RECORDING TAPE

Tape	Can	Chest
5" dia.	#1018 can	#1008
7" dia.	#1020 can	#1010

DEFOR CAMERA OWNERS

You'll enjoy owning the Brumberger products that go with your camera.

How to read chart:

Every item in the white areas to the right of your camera applies to your camera. For example Projectors #1405 and #1422 can take stereo, 35mm, Bantam and 2¼ x 2¼ slides.

batteries)

$9.95

3-D image, ght switch, l lenses, pin- . For even nd!

$2.49

iewer" for es fit into or #1150 nts upside- or mixed- att bulb, 6

G

Chest
#1008
#1010

E W E R S

#1225

$6.50

Built-in adapter centers all slides from 35mm. through 2¾". Enlarges brilliantly. Incl. bulb, on-off switch, 6 ft. cord.

BINDERS

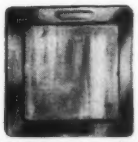
#1166 Box of 24 **$4.50**
All steel with glass, self-aligning, self-centering. Simple snap assembly. Bulk prices on request.

#1156 Box of 20 **$1.79**
Protects slides against fingerprints, scratches, dust.

#1157 Box of 120 **$8.95**

#1154 Box of 20 **$1.79**
Rounded corners for easy fit into automatic or manual projectors.

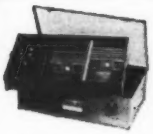
#1155 Box of 120 **$8.95**



#1158 Box of 12 **$1.89**
Simple snap assembly. Special panel takes ink marking.

#1159 Box of 72 **$9.95**

SLIDE FILES



#1111 **$3.95**
Single-tier, for 50* metal or glass binders (in groups) and stereo viewer.

#1115 **$6.50**
Two-tier, for 115* metal or glass binders and viewer.

#1116 **$6.50**
Two-tier, for 147* metal or glass binders (no viewer).

*Holds twice as many ready-mounts.

#1150 **$2.95**
All steel, holds 300 cardboard or 150 glass binders.

#1149 **$3.49**
For group filing, with 12 dividers. Holds 660 cardboard or 330 glass binders. Extra div. 5¢ ea.

#1050 **$1.98**
For 100 cardboard or 50 glass binders. Index card and numbered strips.

#1125 **$3.95**
For 2½" x 2½" binders. Holds 250 cardboard or 125 glass.

#1100 **$3.95**
For 2¾" x 2¾" binders. Holds 200 cardboard or 100 glass.

SLIDE CABINETS AND HOUSING

#1096 **$24.95**
Holds 450 metal or glass stereo binders, or 900 Ready Mounts. 6 drawers hold slides in individual partitions.

#1094 **$24.95**
Six drawer cabinet. Holds 1980* 2" x 2" glass slides by subjects.

*Holds twice as many Ready-Mounts.

#1093 **$24.95**
Six drawer cabinet. Holds 900* 2" x 2" glass slides in individual partitions.

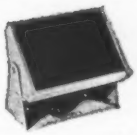
#1092 **$9.95**
Housing only. Holds a total of six #1149 and/or #1150 and/or #1032 files.

FILM STRIP FILE, CABINETS AND HOUSING

#1032 **$2.95**
Holds 32 film strip cans in individual compartments.

#1095 **$24.95**
Six drawers, for 192 film strip cans.

DARKROOM EQUIPMENT



#1860 **$5.95**
5" x 7" DARKROOM SAFELIGHT. Light-tight. Hinged door for easy change with standard 5" x 7" filters. Use as viewing unit, retouching stand or light table — on table top or mounted to wall or ceiling. Amber filter included.

Red, green, amber, clear, white or opal glass filters. **98¢ ea.**

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133		407		1019		1050		1096		1150		1159		1422	
144		409		1020		1057		1100		1151		1166		1810	
211		1008		1024		1075		1111		1154		1225		1814	
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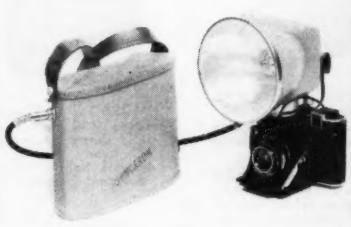
new products

Synctron DB 1 Electronic Flash Unit

The Synctron DB 1 is a portable, dry battery-operated electronic flash unit. The manufacturer states that it has a light output of 2650 lumen seconds, with a guide number of 45 for Kodachrome, and 220 for black and



white film. Flash duration is 1/2000 sec. The unit comes set for zero delay; an accessory time delay for 5 milliseconds is available. Other features include: fast recycling time, easy battery replacement, and weather-proof case. Weight is 5 lbs. Price including batteries, $109.50. For additional information write:

DORMITZER ELECTRIC & MFG. CO., INC.
5 HADLEY ST., CAMBRIDGE, MASS.

Federal Tape Recorder Introduced

The new Federal FME tape recorder is a portable, two-speed unit. It is Federal's initial venture into the tape recorder field. The new tape recorder has speeds of 3¾ and 7½ in. per sec., with maximum playing time of two hours when a 7 in. reel is run through twice

at 3¾ in. per sec. Other features include: single knob control, fast rewind, and use of any size reel up to 7 in. The cover can be closed with 5 in. reels in playing position. There is also a storage compartment which holds 2 extra 7 in. reels, as well as the power

(*Continued on page 32*)

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No black-and-white photo can equal the vivid beauty which will liven your album with sparkling true-to-life Marshall's Photo-Oil Colors.

Hand-coloring with Marshall's Photo-Oil Colors is a simple, creative, economical tested color process backed by over 30 years of research. It is used by thousands of photo fans to add color-beauty to black-and-white photos. Marshall's Colors are applied to photographs with tufts of cotton; details are done with cotton-tipped skewers. The colors are so transparent that the tones of the print shine through the colors, giving the appearance of colored objects in light and shade. No artistic ability or training is needed to be sure of perfect results. You can always correct colors at any time, while working. When dry, they become truly permanent.

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Brighten every corner of your home with the imaginative touches of color-beauty you can achieve when you add Marshall's Photo-Oil Colors to your favorite snapshots. Lamp shades, table tops, screens, bookends, ashtrays, family portraits, souvenir place cards and dozens of other fascinating decorative notes are yours for just a few pennies and a little time when you discover Marshall's Photo-Oil Colors.

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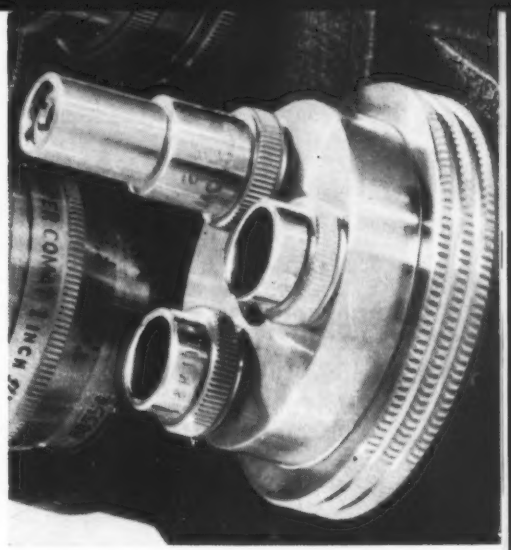
Mechanical perfection and precision optics have established the 70-DL reputation. Here is traditional Bell & Howell quality, performance and versatility represented in the finest of 16mm cameras. Matching this quality and versatility is the unsurpassed clarity and sharpness of Bell & Howell and Taylor Hobson Cooke lenses. Truly this magnificent Bell & Howell camera means new adventures in photography.



Positive viewfinder always shows the exact field of the camera lens in use. The rotating turret brings any of the three viewfinder objectives into the proper position, the eyepiece focuses for individual variations in eyesight.

Rotating turret accommodates three standard C-mount lenses. You can choose from 18 magnificent Bell & Howell and Taylor Hobson Cooke lenses ranging in focal lengths from 0.7" to 6". Apertures start at f/1.4.

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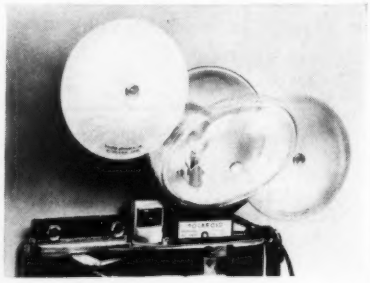
NEW PRODUCTS

(*Continued from page 30*)

cord and microphone. The vinyl covered unit is finished in two-tone gray, and has a hinged, detachable cover. Weight is 25 lbs. Price, $139.95. For more information write:
FEDERAL MFG. & ENGINEERING CORP.
199-217 STEUBEN ST., BKLYN 5, N. Y.

BC Flash For Polaroid Pathfinder

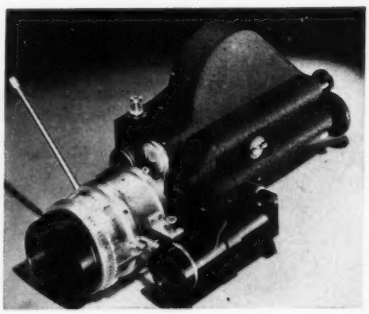
A novel snap-in system of changing flash shields is featured by the new Polaroid BC flashgun for the Pathfinder model of the Polaroid camera. Two disks, a yellow and a diffusion, fit easily behind the gun's safety shield.



For outdoor flash, they can be used separately or in combination. For indoor flash, the yellow disk cuts down smoke haze, while the diffusion disk can be used to soften the lighting for close ups and portraits. The unit has a built-in test bulb. Price, including snap-in disks, $19.75. For additional information write:
POLAROID CORP.
CAMBRIDGE 39, MASS.

Pan Cinor Zoom Lens

The Berthiot Pan Cinor zoom (variable focal length) lens is now available for many amateur and professional 16mm movie cameras. It is especially popular for sports and newsreel work.



The manufacturer states that it can be mounted without difficulty on the Bell & Howell, Revere, and Keystone magazine cameras, as well as the Maurer and Pathe Super 16 (*illustrated*). It can also be mounted on the Auricon Cine Voice and Bell & Howell 70 models if special doors furnished

(*Continued on page 34*)

WESTEN'S POLICY
Every item advertised on these pages is
BRAND NEW

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"Threesome"
$79.50

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35mm CAMERA

- Split Image Range Finder
- f3.2 Fully Coated, Color Corrected Lens
- Internally Synchronized for Flash

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1. Bolsey Model B2 Camera
2. Ever-ready Carrying Case
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Exakta VX with f3.5 Zeiss Tessar	$249.00
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Deluxe Exakta VX with Pre-Set f2 Zeiss Biotar complete with new Penta Prism Finder featuring built-in rangefinder	400.00
With F1.5 Zeiss Biotar	450.00
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SPECIAL! Latest Model Exakta VX with f1.9 Schneider Xenon—click stops—coated lens—regular $324.50 WESTEN'S **$269.00**

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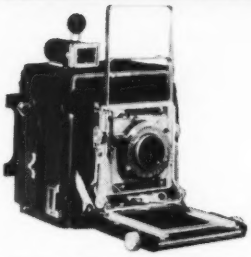

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	f3.5 Zeiss Tessar	349.00	309.00
	f3.7 Ektar	349.00	309.00
3¼ x 4¼	f4.7 Schneider Xenar 5"	313.00	268.00
	f4.7 Ektar 5"	323.00	278.00
	f4.7 Optar 5¼"	333.00	288.00
	f4.5 Zeiss Tessar 5¼"	339.00	294.00
4 x 5	f4.7 Schneider Xenar 5"	318.00	273.00
	f4.7 Ektar 5"	328.00	283.00
	f4.7 Optar 5¼"	338.00	293.00
	f4.5 Zeiss Tessar 5¼"	344.00	299.00
	f4.5 Zeiss Tessar 6"	349.00	304.00
	f4.5 Ektar 6"	349.00	304.00
	f3.8 Schneider Xenar 5¼"	359.00	314.00
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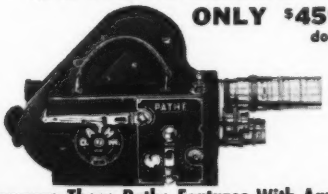

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Pathé "16" Camera (less lens).....$450.00
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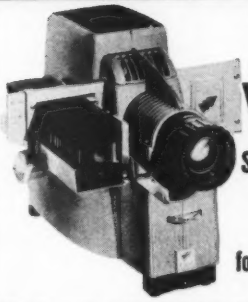

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Mainliner—300 W with blower and semimatic changer....62.50
with deluxe manual changer..... 58.50
Deluxe Model D—300 W with blower and semimatic changer..... 69.50
Professional 750 watt with blower..... 150.00

T D C "DUO" MODELS FOR 2 x 2 and 2¼ x 2¼

Streamliner 300 DUO—300 watt with blower..... 69.50
Streamliner 500 DUO—500 watt with blower..... 89.50

FOR THREE DIMENSION PROJECTION

T D C Stereo Projector—500 watt.....$175.00

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NIZO HELIOMATIC

8mm MOVIE CAMERA

Made in Western Germany

Built-in Automatic Photo-Electric Governor, coupled to both standard and telephoto lenses—assures correct exposure. Lenses are mounted on a slide permitting instantaneous changes from standard to telephoto. When lenses are changed viewfinder changes automatically for lens in use. Precision motor for any speed between 8 and 64 frames. Parallax corrected viewfinder. Film rewind mechanism permits fade-ins and dissolves. Motor stops automatically at end of 25 feet. Single frame exposure. Self filming device. Uses standard 8mm daylight loading spool.

NIZO HELIOMATIC with ½" f1.9 and 1½" f2.8 lenses...$295.00

Nizo Heliomatic Leather case 12.00

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Raptar... the MASTERPIECE of Lenses

Wollensak

OPTICAL COMPANY, ROCHESTER 21, N. Y.

NEW PRODUCTS

(*Continued from page 32*)

by these camera manufacturers are installed in the cameras.

In order to use the lens with the Mitchell or Cine Special cameras, the turrets must be adapted by the camera manufacturers. For use with the Morton Soundmaster, the lens' lever must be shortened to clear the film magazine. The lens is made in France. Price, $447.50. For more information write:
PAILLARD PRODUCTS, INC.
100 SIXTH AVE., NEW YORK 13, N. Y.

La Belle Slide Projectors

Two new models of the La Belle 2 x 2 slide projector feature many major improvements over older models. One of the new features of both the Model 33 (*illustrated*) and the 75 is the Free-

Flow Selector Head, which permits showing warped or frayed slides. Both models have the La Belle push button remote control device, for changing slides from anywhere in the room. A push of the button changes slides and restacks them in original sequence in the Safety File magazine. Also featured are fast-acting shutters to prevent glare between slides. Both units have coated f/3.5 lenses.

The Model 33 is a 300-watt, convection cooled unit. The 75 uses a 500-watt lamp, and is blower cooled. It features a pre-heating chamber to protect slides from sudden heat shock. Prices including carrying case: Model 33, $129.60; 75, $154.95. Accessory Somtar coated f/2.8 lens, $32.50. Extra magazines: 6 in., for 75 readymounts or 35 glass slides, $1.75 per pair; 9 in., for 125 readymounts or 65 glass, $2.80 per pair. For more information write:
LA BELLE INDUSTRIES
OCONOMOWOC, WIS.

New DuPont Film Introduced

Photographers who require a fast orthochromatic film with strong tonal rendition will be interested in the new DuPont High Speed Ortho sheet film. It is said to give good separation of tones on blues and greens, making it useful for landscapes and aerial views.

(*Continued on page 36*)

CLEAN SWEEP SALE!

'LIKE-NEW' CAMERAS

We're clearing our shelves for the Fall Season. Each is factory guaranteed and shipped with instructions.

ARGUS C3, F3.5 lens, Case and Flash. Regular $69.50 — $52.50
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GRAFLEX 22, F3.5 Alphax. Regular $94.50 — $74.50
HASSELBLAD, F2.8 Ektar. Regular $499.50 — **$375.00**
KINE EXAKTA VX, F3.5 Tess. Regular $249.50 — $188.00
KINE EXAKTA VX, F2.8 Preset. Regular $279.80 — $210.00
LINHOF 2¼x3¼, complete with 3 lenses. Regular $575.00 — **$450.00**
AUTO ROLLEIFLEX "MX", F3.5 Xenar, withCase. Regular $265.00 — $199.50
AUTO ROLLEI, "MX", F3.5 Tessar with Case. Reg.$285 $219.50
RETINA 11A, F2 lens. Regular $164.10 — $129.50
VOIGTLANDER Rangefinder Bessa, 2¼x3¼, F3.5 Color-Skopar, Reg. $136.50 w. Case — $94.50
4x5 CROWN GRAPHIC, F4.5 Optar, Kal. R. F. Heiland Flash, with Solenoid. Reg.$285.00.$199.00
"23" CROWN GRAPHIC, F4.5 Ektar, "800" Shutter, Kal. R. F. Regular $248.25 — $185.00
"23" SPEED GRAPHIC, F4.5 Ektar, "800" Shutter, Kal. R. F. Regular $287.50 — $215.00
ZEISS PENTACON, F1.9 Preset Primoplan. Reg. $267.75 — $189.50
MASTER REFLEX, F3.5 Primotar. Regular $185.00 — $135.00

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NEW MODERN CAMERAS

LEICA with new I. S. A. shutter speeds, full built-in Flash.
Leica 1F, without lens — $64.80
Leica 11 F, without lens — 131.00
Leica 111F, without lens — 210.00
50mm F3.5 Elmar — 68.00
50mm F2 Summicron — 183.00
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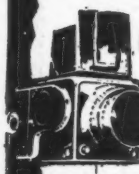
Linhof 2¼x3¼ Camera with 3 matched lenses, all coupled to rangefinder, all in full-synch, "MX" Compur Rapid shutter — $575.00

AUTO ROLLEIFLEX F2.8C
Auto Rolleiflex F2.8C Rollei with the sensational F2.8 Xenotar lens, with Case — $385.00
Auto Rollei, w/MX Flash, F3.5 Xenar lens and Case — $265.00
W. F3.5 Tessar lens & Case $285.00

STEREO-REALIST
New, 3-way improved model, matched F3.5 coated lenses. Price — $159.00



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The world's finest single-lens, 2¼x2¼ Reflex Camera, with coated F3.5 Ektar lens 499.50

Exakta "VX"
With 50mm F1.5 Angenieux lens, preset diaphragm 385.00
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Argus Copy Kit — 17.50
Ciroflex F3.5 Alphax w.c. — 46.50
Ciroflex F3.5 Rapax w.c. — 59.50
Kodak Reflex 11, ctd F3.5 lens. w.c. — 95.00
Medalist 1, F3.5 Ektar w.c. — 77.50
Contax 11A, ctd F1.5 Sonnar. w.c. — 275.00
KARDON, F2 Ektar, w.c. — 139.50
Leica 3C, F2 ctd Summitar. w.c. — 179 50
Leica 3F, F3.5 Elmar ctd. w.c. — 199.50
Retina 11, F2 Xenon w.c. — 79.50
Ikoflex, F3.5 Novar w.c. — 49.50
Rolleiflex, ctd F3.5 Tess wc. — 75.00
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4x5 COMBAT Graphic, F4.7 Ektar (w. Solenoid Fl.) $129.50

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FLASH LAMPS—30% DISC.
(Case lots, 120)

#5	$10.92	#11	$14.28
#5B	14.28	#SM	11.76
#6	12.60	#22	15.96

Exposure Meters

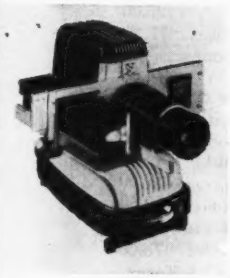
DISPLAY MODELS
All with Instructions & Guarantee.
Weston 11 — $21.95
G.E. Model PR1 — 23.95
G. E. Model DW68 — 18.95
NORWOOD — 24.95

DAVIDSON STAR D18
Three-Section Tripod with pan and tilt head — $11.85

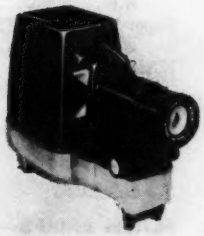
SID and IMOGENE* say:

STAR YOUR SLIDES IN A TDC SHOW OF SHOWS!

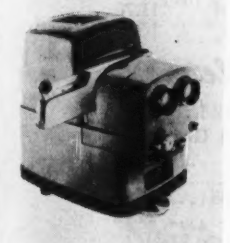
You'll applaud the way your slides are projected in their true beauty when TDC sets the stage! Slide shows are easier, speedier, lots *more fun* and *less work* with the TDC Selectron Changer System, whose finger-tip controls select, project and refile slides instantly without fuss or touching them by hand!



TDC MAINLINER "300" A TOP PERFORMER— Blower-cooled, brilliant 300-watt illumination and coated 5" f/3.5 *anastigmat* lens; helical focusing mount, positive micro-tilt adjustment. With Selectron Semi-matic Changer as shown .....**$62.50†**



TDC HEADLINER TAKES A BOW— Sparkling ruby-red and grey finish, quality at an economy price! Blower-cooled, 200-watt illumination: 5" coated *anastigmat* lens .....**$37.50†**



TDC STEREO-VIVID FOR 3-D THRILLS—For 35mm stereo slides and two-dimension 2x2" slides. Twin 5" f/3.5 *anastigmat* lenses, two 500-watt lamps for ultra-realistic brilliance .... **$175.00†**

†Prices include Federal Tax, are subject to change without notice.

*Sid Caesar and Imogene Coca star in NBC TV's "YOUR SHOW OF SHOWS" Sat., 9:00 P.M., E.S.T.

THREE DIMENSION COMPANY
3512 N. Kostner
Chicago 41, Illinois

NEW PRODUCTS

(*Continued from page 34*)

It also has an overcoating which requires no additional preparation for retouching. Prices (tax not included) of 24 sheets: 2¼ x 3¼, $1.45; 3¼ x 4¼, $2.05; 4 x 5, $2.76; 5 x 7, $4.33. For more information write:
E. I. DUPONT DE NEMOURS & CO.
WILMINGTON 98, DELAWARE

Norwood Exposure Meter

The new model of the Norwood Director incident light exposure meter has several improvements over the previous model. The unit, for use with still or movie cameras, now features the Color-Matic Control, for direct

reading when taking color pictures at 1/50 sec. This is a perforated metal tab which slips into a slot in the meter. The camera is then set for 1/50 sec., and the meter's Photosphere pointed at the camera position. The needle on the meter's dial then indicates the proper f/ stop, without need for a further setting. Another improvement is a redesigned dial face, with larger, more easily read figures. Price, including Photosphere, Photodisk, Photogrid, and Color-Matic Control, $32.95. For additional information and free literature write:
DIRECTOR PRODUCTS CORP.
570 FIFTH AVE., NEW YORK 36, N. Y.

New Zeiss Contameter Models

The improved Zeiss Contameter close-up accessory is now available in models for use with the Super Ikonta B, BX, and Contessa 35 cameras. Formerly available only for the Contax cameras, it provides rangefinder focusing at close distances. It consists of a combined optical view and rangefinder device with parallax adjustments, built into a metal satin chrome housing which slips into the camera's accessory shoe. There are also 3 Proxar type supplementary close-up lenses. The model for the Super Ikonta B and BX may be used on either camera, by means of an adapter which is furnished. Working distances are 12, 20, and 28 in. The Contessa 35 model is for distances of 8, 12, and 20 in. The units are made in Western Germany. Price of models for Contax IIa and IIIa, Super Ikonta B and BX, and Contessa 35 cameras, including case, $81 each. For additional information write:
CARL ZEISS, INC.
485 FIFTH AVE., NEW YORK 17, N. Y.

f/1.9 Brownie Movie Camera

Movie photographers who have been looking for an economy priced 8mm camera with a fast lens will be interested in the f/1.9 Kodak Brownie movie camera. The lens is a coated, fixed-focus Cine Ektanon. An adjustable lens diaphragm dial has stops from f/1.9 to f/16. With the exception of the fast lens, the f/1.9 Brownie is identical with the f/2.7 model, which continues in production. Price of f/1.9 Brownie movie camera, $49.50. For more information write:
EASTMAN KODAK CO.
343 STATE ST., ROCHESTER 4, N. Y.

Golf 2¼ x 2¼ Camera

The Schleussner Golf camera takes twelve 2¼ x 2¼ pictures on 620 film. It has a coated 75mm lens in a sync shutter. Features include: accessory shoe, cover for red film window, body shutter release, eye level optical finder, self timer, built-in depth of field scale, tripod socket, 2 cable release sockets, leather bellows, and double exposure prevention. Intentional double exposures are possible. Made in

Western Germany, it has a camera body covered in black leatherette, with chrome finish.

Price of Model I Golf camera, with f/4.5 lens in Pronto shutter, 4 speeds to 1/200 sec., $34.50. With Prontor S shutter, 8 speeds to 1/300 sec., Model II, with f/4.5 lens, $39.50; Model IV, with f/3.5 lens, $49.50; leather eveready case, $6.50. For additional information write:
SAUL BOWER, INC.
114 LIBERTY ST., NEW YORK 6, N. Y.

New Tiffen Lenshood

The Tiffen Series 6-B lenshood is designed for use with the Leica Summicron, Summaron, and Summitar lenses. It features large cut-out slots which permit unobstructed view

through the Leica viewfinder when using these lenses. The hood is made of satin-finished duralumin, coated on the interior with reflection-proof black. It fits standard Series 6 adapters. Price, $3.50. For additional information and a free catalogue write:
TIFFEN MARKETING CO.
619 SACKETT ST., BKLYN 17, N. Y.

Polaroid Accessory Kit

A new Polaroid filter and lenshood kit is for use with the Pathfinder model of the Polaroid camera. It consists of a yellow filter, a polarizing filter, and a lenshood which may be used alone or

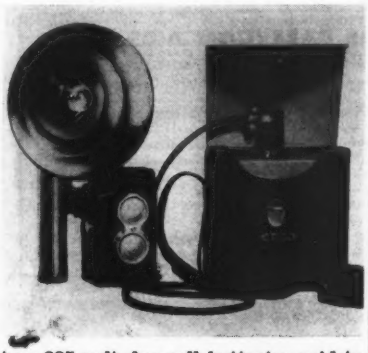
in combination with the filters. The units are of the snap-on type, and come in a leather case. Price of outfit, including case, $10.95. For additional information write:
POLAROID CORP.
CAMBRIDGE 39, MASS.

New Canon Lenses

Two new Canon f/1.5 lenses, a 50 and an 85mm, in mounts to fit Canon, Leica and similar cameras, are now on the market. Made in Japan, both these seven-element lenses are coated and have click stops and chrome finished brass mounts. Price of Model IV S-2 Canon camera with new 50mm, f/1.5 lens, $352.40; lens only, $214.65; 85mm, f/1.5 lens including parallax-compensating viewfinder and leather case, $328.30. For more information write:
BALFOUR, GUTHRIE & CO., LTD.
67 WALL ST., NEW YORK 5, N. Y.

Epconar I Electronic Flash

The Epconar I is a portable battery electronic flash unit. It operates on



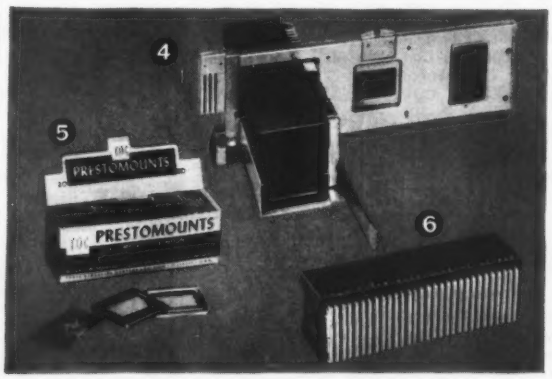
two 225 volt dry cell batteries said to deliver approximately 2000 flashes.
(*Continued on page 40*)

SIX TDC WAYS TO A BETTER SLIDE SHOW OF SHOWS

1 GREATER BRILLIANCE shows off your slides! Blower-cooled 500-watt TDC Streamliner "500" has 5" f/3.5 *anastigmat* lens, Selectron Semimatic 2x2" slide changer included ...**$84.50†**

2 EASY PORTABILITY lets you show your slides anywhere! Built into its own metal case, blower-cooled TDC ShowPak "300" has 300-watt illumination, 4" f/3.5 *anastigmat* lens, handy built-in slide file.....**$54.50†**

3 SMOOTHER SHOWING with roller-bearing focus, rear tilt knob, Selectron Semimatic Changer, included with TDC DeLuxe Model D, 300-watt blower-cooled projector, 5" f/3.5 *anastigmat* lens.....**$69.50†**



4 USE A SELECTRON CHANGER on your TDC Slide Projector to show slides easier, safer, faster without work or confusion.
Semimatic (illust.)..**$12.50**
Automatic **$25.00**

5 USE TDC PRESTO-MOUNTS to protect your slides from dust, scratches, fingerprints. Easy to assemble, reuseable metal and glass. Box of 20.....**$1.85**

6 USE TDC SELECTRAYS to file any type 2"x2" slide mounts, ready for instant projection without handling. Stores 30 slides with covers:
Custom-type, numbered **$1.50**
Econo-Type **$1.00**

THREE DIMENSION CO., CHICAGO 41, ILL.
*Sid Caesar and Imogene Coca star in NBC TV's "Your Show of Shows" Sat., 9 P.M., E.S.T.

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Send my FREE copy of the slide photography and projection booklet.

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EDWAL expert assortment: Super 20, Super 12, Minicol, Quick Fix, Super 20 Replenisher, CHQ, Platinum Tone.

Edwal chemicals for the EXPERT

QUALITY that has NEVER been EQUALLED!

Each item in the EDWAL EXPERT ASSORTMENT of photo chemicals was a pioneer in its field, and each is the oldest of its kind now on the market. Other chemicals come and go, but EDWAL users increase in number year by year, because EDWAL CHEMICALS DO THE JOB BEST!

EDWAL Super 12 (introduced in 1935). The first developer to give fine grain with less than normal exposure. Requires only ½ to ¼ normal exposure (1/10 normal with "gamma infinity"). A long-scale developer, good for speedlight, portraits of women and children, rainy day shots. No other developer gives higher emulsion speed with equivalent contrast and fineness of grain.
QUART.....$1.35 GALLON.....$3.95

EDWAL Super 20 (introduced in 1936). Gives the finest possible grain that can be obtained with good gradation. The recommended developer for 35mm, or other miniature cameras, for all normal contrast photography. Can be used with speedlight if replenished with Super 20 Replenisher.
QUART.....$1.35 GALLON.....$3.95

EDWAL Minicol (introduced in 1937). Soft working. Fine grain. For flash and all high contrast subjects. When used with fine grain 35mm films (Background X, Pergrano, Ilford Pan F) it gives superb quality on 50 to 60 diameter enlargements.
QUART.....$1.35 GALLON.....$3.95

EDWAL Platinum Tone (super concentrated successor to the old favorite EDWAL 111). Gives handsome results on both "warm tone" and "cold tone" papers, but is specially recommended for Varigam. Produces silvery-black images resembling the beautiful old time platinum prints.
16 OZ. BOTTLE (makes 1¼ gal.).....99c

EDWAL Liquid C.H.Q. The essential ingredient in brown tone developers (formula on the label).
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EDWAL Quick Fix (introduced in 1940). Fixes prints in 1 to 2 minutes, films in 2 to 3 minutes or less. Hardens negatives thoroughly, washes out faster and is less expensive than ordinary hypo. The 1 gal. size Quick Fix at $1.45 fixes more than 3 gal. cans of ordinary hypo at 51c each.
QUART (makes 1 gal.).....$1.45

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The MOST FOR THE MONEY for general purpose photography

EDWAL Thermofine. For fine grain negatives 65° to 90° F.....99c
EDWAL Thermofine Replenisher. 16 OZ. for 16 rolls.....79c
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EDWAL Signal Shortstop. Changes color when nearing exhaustion. 16 OZ. (makes 16 qts.).....75c
EDWAL Hi-Speed Liquid Fix. Fixes prints in 1 to 2 minutes, film in 2 to 3 minutes. 16 OZ. (makes 3 quarts).....79c
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Anti-Static Film and Glass Cleaner. 4 OZ. BOTTLE.....50c
Color Film Cleaner. Cleans film, slides, safely. Does not affect dyes. 4 OZ. 50c
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Prices slightly higher west of the Rocky Mts.

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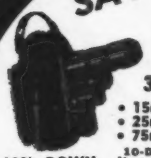
SAVE 16mm BOLEX H-16



3 lenses in focusing mounts

- 15mm f2.8 coated
- 25mm f1.9 coated
- 75mm f4.5 Tele

USED 269.50

10% DOWN — 10-Day Trial Year Guaranty — Shpg Wt 20 lbs

SAVE $100 — RAPID-SEQUENCE IIA

ctd f1.9 Schneider XENON M-X Synchronization

- Takes standard 35mm cartridge
- 24 exposures on one wind
- Speeds ½ to 1/500

$1.25 post & ins — Case 10.00 — 10-Day Trial Year Guaranty — List $239.50

BRAND-NEW 129.50

SPECIAL KODAK SIGNET USED 56.50

35mm VIDEON STEREO

ctd f3.5 ILEX lenses
flash synchronization
SAVE OVER 30%

- Uses standard 35mm cartridges
- Matched-coupled controls

BRAND-NEW 69.50

ADDED SPECIAL, above camera, leather ever-ready case and Stereo flashgun; all BRAND-NEW 89.95

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TRADES ACCEPTED—ONLY 10% DOWN

SAVE $33 — ELECTRONIC SLAVEY

formerly sold for $51 ea.

- Sensitive up to 500 ft.
- Triggers your extension flash, electronically (no wires) BRAND-NEW

Reflector unit not included
3 for 51.00
40c ea. post & ins

17.95

SAVE MORE

ONLY 10% DOWN . . . and the balance on convenient monthly payments to suit your income. Mail check or money order for down payment. Enclose short note giving age, occupation, 3 references. All cameras used (except when noted). Sold under full year guarantee—10 day trial, subject prior sale.

Enlargers	SALE PRICE
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2¼x2¼ EXACT 66, cond, prism, f4.5	119.50
2¼x3¼ DEJUR, cond, f4.5	69.50
2¼x3¼ FEDERAL 269, CL, f6.3	39.50
2¼x3¼ OMEGA B4, cond, f4.5	74.50
2¼x3¼ SOLAR, cond	42.50
2¼x3¼ SUNRAY D, cond, f4.5	57.50
2¼x3¼ DEJUR VERSA TILE, cond, ctd f4.5	69.50
4x5 FEDERAL COLD LITE, f6.3	69.50
4x5 OMEGA D2, cond, f4.5	137.50
4x5 SOLAR DIFFUSION	39.50
4x5 DEJUR PRO, cond, f4.5	119.50
4x5 TESTRITE, f4.5	54.50
5x7 AUTOMEGA E3, cold lite, f4.5	269.00
5x7 ELWOOD S2	89.50
5x7 SOLAR DIFFUSION f6.3	69.50
11x14 ENLARGING EASEL $5.95 plus 35c postage.	

If you wish, your present enlarger (in trade) will be accepted as down payment.
Add 1.50 each order post & ins

Used Slide Projectors	SALE PRICE
150 W. Viewlex V3	26.50
200 W Argus PB 200 BC case	31.00
200 W. LaBelle 200	42.50
200 W TDC Projector Viewer BC	59.00
300 W Gaide Manumatic BC	37.50
300 W SVE Model B BC	34.50
300 W TDC Mainliner BC	34.50
300 W TDC Model D BC	48.50
300 W TDC Duo 35x2¼ BC	47.50
500 W TDC Stereo Proj. 5" BC	127.50
500 W LaBelle 500 BC	67.50
Kodaslide Table Viewer A	69.50

Add $1.00 each order post & ins

35mm Cameras	SALE PRICE
ARGUS C-3, flash & case	38.95
ARGUS C-4	57.50
B & H FOTON ctd f2 LN	297.50
CIRO 35 f3.5 lens, ctd, CRF	52.50
CLARUS 35, ctd f2.8, CRF	52.50
CONTAX I, f2 Sonnar	92.50
CONTAX D, ctd pre-set f2	197.50
CONTAX IIA, ctd f1.5 Sonnar	277.00
CONTAX IIA, ctd f2 Sonnar	247.50
EXAKTA, ctd f2 Xenon	139.50
EXAKTA VX, f2.8 Tessar	154.50
ILOCA II, Stereo	77.50
KODAK 35, ctd f3.5, CRF	48.50
KODAK BANTAM, flash	37.75
LEICA IIF, ctd f3.5	147.50
LEICA III, f2 Summar	122.50
LEICA IIIC, ctd f2 Summitar	179.50
LEICA IIIC, f3.5 Elmar	137.50
LEICA IIIF, ctd f2 Summitar	244.00
NIKON, ctd f1.4 L.N	241.00
RECTAFLEX, ctd f2.8	109.50
REVERE STEREO	107.50
ROBOT II, ctd f1.9 Xenon	87.50

Add 85c each order post & ins

Binoculars	SALE PRICE
6x30 ZEISS Dienstglas New	39.50
6x30 Imported, Indiv foc	24.50
7x35 B&L TYPE, central foc New	38.50
7x50 ZEISS TYPE, indiv foc New	27.50
7x50 B&L TYPE, cent foc	42.50
7x50 ZEISS TYPE, cent foc	39.50
10x50 ZEISS TYPE, indiv foc New	47.50
16x50 ZEISS TYPE, indiv foc New	49.50
16x50 ZEISS TYPE, cent foc	54.50

ALL BINOCULARS BRAND-NEW sold on 10-day trial with full year guaranty. Please add 20% Fed Ex Tax to above prices—Purchase any one for only $5.00 down.

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- Zeiss type prism
- Individual eye focusing

*Plus 20% FET 85c post & ins

7x50 GENUINE AUTRONIC binocs, Zeiss type, individual focusing. NEW ..... 36.50* Case 6.50

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ARGOFLEX EF, ctd f4.5	42.50
ARGUS 40, f4.5	29.50
AUTO ROLLEIFLEX, f3.5 Tes.	139.50
AUTO ROLLEI MX, ctd f3.5 Tessar	182.50
CIROFLEX B, ctd f3.5	49.50
CIROFLEX E, ctd f3.5 Sync	79.00
CIROFLEX F, ctd f3.5	92.50
FLEXARETTE ctd f3.5	57.50
GRAFLEX 22, ctd f3.5	63.50
HASSELBLAD, ctd f2.8	348.00
IKOFLEX IA, ctd f3.5 Tes.	97.50
IKOFLEX IIA, f3.5 Tessar	129.50
KODAK REFLEX, II ctd f3.5	99.50
MASTER REFLEX, ctd f3.5	129.50
PRIMAREFLEX, I, f3.5 Tes	99.50
REFLEKTA, ctd f3.5	24.00
RICOHFLEX, ctd f3.5	34.50
ROLLEICORD, f3.5	59.50

Add 85c each order post & ins

Press Cameras	SALE PRICE
2¼x3¼ ANN SPEED GRAPHIC, f4.5 R.F. F1	119.50
2¼x3¼ B & J, f4.5, RF	89.50
2¼x3¼ BUSCH, f4.5, RF	99.50
2¼x3¼ CROWN GRAPH, f4.5, RF	152.50
2¼x3¼ GRAFLEX B, ctd f4.5	74.50
3¼x4¼ PACE MAKER SPEED, f4.5 CRF	157.50
3¼x4¼ SUPER D GRAFLEX, 7½" f5.6	165.00
4x5 B & J, ctd 6" f4.5 Steinheil, CRF	119.50
4x5 CROWN, ctd f4.7, CRF	169.50
4x5 GRAFLEX SUPER D, 7½" f5.6	179.50
4x5 LINHOFF, 127mm f4.5, Synchro	247.50
4x5 KORONA COMMERCIAL, f4.5	74.50
5x7 GROVER VIEW	57.50
8x10 EASTMAN 2D View, case	77.50

Highest prices paid for trade-ins

8mm Movie Equipment	SALE PRICE
B & H COMPANION, ctd f2.5	47.50
B & H SPORTSTER, ctd f2.5	84.50
B & H TRI 8, ctd f1.9	112.00
BOLEX H-8, ctd f1.9	169.50
KODAK MAG, ctd f1.9	87.50
KODAK RELIANT, ctd f2.7	64.00
REVERE 40, ctd f2.5	67.50
REVERE 50, ctd f2.8	32.50
REVERE 55, ctd f2.8	39.50
REVERE B 61, ctd f2.5	67.50
REVERE C70, ctd f2.8	59.50
REVERE 99, ctd f2.8	89.50
B & H REGENT, 500w	119.50
BOLEX M-8, 750w	112.00
DEJUR 1000, 1000 watt	115.00
KEYSTONE K8 Proj	89.50
KEYSTONE K-108	99.50
KEYSTONE K-68, 750w	79.50
REVERE 85, 500w	72.50

Add 1.50 each order post & ins

16mm Movie Equipment	SALE PRICE
B & H 70 DA, f1.5	215.00
B & H 70 DL, ctd f1.9	259.50
B & H 200, ctd f2.5	142.00
B & H 200T, ctd f1.9	162.50
B & H AUTOLOAD, f1.9	107.50
B & H AUTOMASTER, f.1.9	129.50
CINE KODAK MAG, f1.9	87.50
KEYSTONE A-7, f3.5	36.00
KEYSTONE A-12, f1.9	99.50
KEYSTONE K-50, f2.5	84.00
REVERE C-16, f1.9	83.50
REVERE 16 Turret ctd f3.7	119.50
16mm Sound Projectors	
AMPRO STYLIST	259.50
AMPRO PREMIER 30	395.00
B & H 185c Sound	275.00
B & H 202 C. Tape	475.00
KODAK PAGEANT, Sound	199.00
REVERE SP 16, Sound	186.00
NATCO 2 case	149.50
KODAK SOUND SPECIAL	385.00

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Compur-Rapid Synchro

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f2.8 factory ctd WETZLAR

- Flash & Strobe Sync
- ½ to 1/500 focal plane speeds

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Case 7.50 88.50
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74.50 Used
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M-X SYNC AUTO ROLLEIFLEX III
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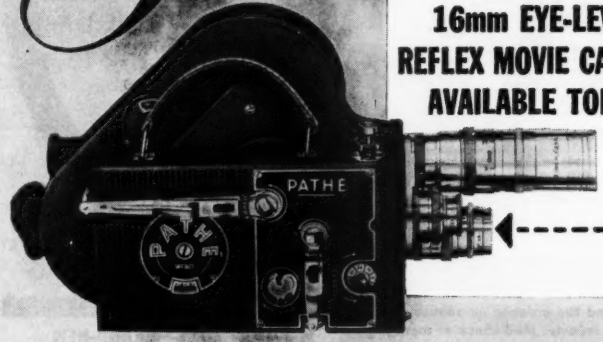
Pathé

THE ONLY 16mm EYE-LEVEL REFLEX MOVIE CAMERA AVAILABLE TODAY



What the motion picture world has adopted as an absolute must; what still manufacturers have recognized as an important advantage; is now available in a motion picture camera designed expressly for 16mm professionals and serious amateurs.

You see the subject exactly as it is being photographed. You see it through the very lens in use. Parallax is entirely eliminated. You compose more easily; you frame accurately; and you focus sharply, even during the actual shooting of the scene. This cannot be done with any other existing 16mm movie camera on the market today.

EYE-LEVEL REFLEX FOCUS

A feature formerly restricted only to the professional cinematographers now available in the Pathé "16". You sight directly through the lens in use *while it is in use!* You can follow focus—you see when the subject moves out of the depth of field — you can achieve perfect composition — from titles to landscapes you know the exact limits of your field. Now no more out-of-focus pictures . . . no more clipped heads . . . no necessity for parallax correction—*there is no parallax.* All the advantages heretofore enjoyed by Hollywood's top cameramen are now made available to you by Pathé engineering.

In addition to the exclusive eye-level reflex focus system, the Pathé 16 offers you these professional features:

- Tri-lens Revolving Turret
- Variable Shutter for Wipes, Fades and Lap Dissolves
- Powerful Spring Wind Motor Runs 25 Feet of Film on One Winding
- Built-in Hand Crank for Manual Forward and Reverse Action
- Single Frame Device
- Accurate Frame Counter . . . Adds and Subtracts
- Automatic Footage Counter
- Vari-View Optical Viewfinder
- Weighs Less than 5 Pounds . . . Lightest in Its Class
- Accepts Single Perforated Sound Film
- No parallax — no guesswork — no more out-of-focus pictures — no more unexpected cropping.

Priced at $450.00 less lens. No excise tax. See Pathé's Model E at your favorite camera store, or write for free folder. Dept. M-11, DIRECTOR PRODUCTS CORP. 570 Fifth Ave., New York 36, N. Y.

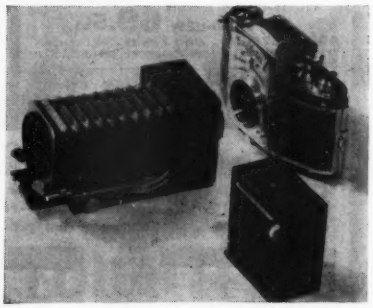
NEW PRODUCTS

(*Continued from page 37*)

The manufacturer states that it has a power output of 100 watt seconds, with guide numbers of 220 for Plus-X, and 45 for Kodachrome. Flash duration is 1/1000 sec., with flashing cycle of three seconds during the batteries' rated life. Weight is 4 lbs. less batteries. Price including leather case, less batteries, $99.50; batteries, per set, $15.90. For more information write:
EPCO PRODUCTS, INC.
2500 ATLANTIC AVE., BKLYN 7, N. Y.

Bellowscope Jr. Focusing Device

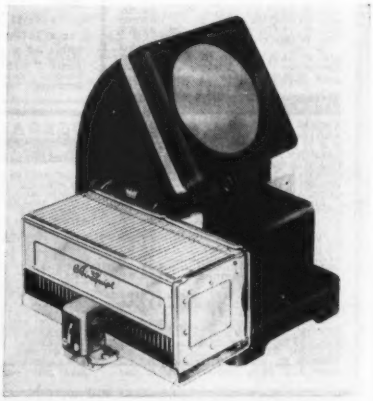
The Bellowscope Jr. bellows focusing device comes in models for use with the Exakta, Praktica, Leica and similar type cameras. It has double



extension bellows for extreme close-ups. Other features include: rack and pinion focusing, compact design, and sturdy construction. It is made in Japan. Price, $19.95. For further information write:
PHOTOGRAPHIC IMPORT. & DISTR. CORP.
67 FOREST RD., VALLEY STREAM, N. Y.

Airequipt Table Viewer

The new Airequipt dual purpose table viewer is an electrically illuminated unit for use with 2 x 2 slides. The mounted transparencies can be fed into the unit manually, or the Aire-

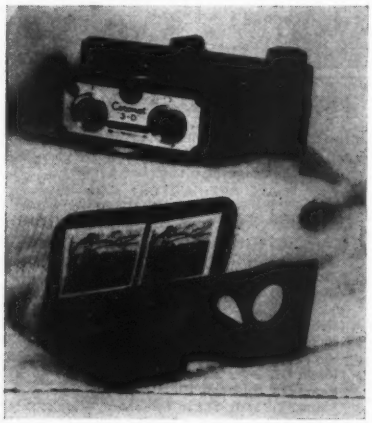


quipt automatic slide changer can be attached for automatic operation (*as illustrated*). Other features include: light diffuser and 2 frosted bulbs for even illumination, two-position tilt, on-off switch, and double convex

lenses for brilliant, magnified image. The viewer's body is made of bakelite. Price less changer, $14.95; including Airequipt automatic changer, $27.95. For more information write:
AIREQUIPT MFG. CO., INC.
19 HUDSON ST., NEW ROCHELLE, N. Y.

Coronet 3-D Camera

The Coronet 3-D is an inexpensive 3 dimension camera. It takes 4 pairs of stereo pictures 1⅝ x 2¼ on 127 film. Paper prints from the stereo negatives



are viewed in a simple viewer which comes with the camera. The Coronet can also be used for regular two dimension picture taking, by turning a knurled ring on the front of the camera, which closes one lens. In this case, eight pictures can be taken.

The unit has two fixed focus f/11 lenses in single speed shutters, and both waist level and eye level viewfinders. It is made in England. Construction is of plastic. Price, including viewer, $14.95. For additional information write:
CHARLES FISCHBERG, LTD.
71 WEST 23 ST., NEW YORK, N. Y.

Elgeet Wide Angle Lens For 16mm

The new Elgeet coated 13mm, f/2.5 wide angle lens is for use with "C" mount 16mm movie cameras. This fixed-focus lens features an orienting back which can be adjusted so that the diaphragm stops are always visible from above. Other features include: click stops, built-in filter retaining ring, and satin chrome finish. Price, $49.60. For more information write:
ELGEET OPTICAL CO.
838 SMITH ST., ROCHESTER 6, N. Y.

Winpro 3D Stereo Camera

The Winpro 3D is an easy to use fixed-focus stereo camera. It takes 23 x 24mm stereo pairs, and accepts standard 35mm cartridges. It has coated 40mm, f/6.3 lenses in sync shutters with a speed of 1/50 sec. Other features include: exposure counter, standard tripod socket, and eye level viewfinder with spirit level. The camera body is made of Tenite. The new

(Continued on page 44)

RECTAFLEX

JEWEL OF ALL 35mm REFLEX CAMERAS

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For the Amateur — a camera of amazing simplicity and foolproof design.

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The RECTAFLEX is one camera that can be all things to all photographers. A recognized leader on two continents, this camera is so perfectly made it defies the written description.

Of all the 35mm reflex cameras, the RECTAFLEX gives the largest image and it offers, in addition to groundglass focusing, the hairline accuracy of its patented optical rangefinder. Add to this the automatic pre-set diaphragm control, shutter speeds to 1/1300th of a second, full synchronization for all flashbulbs at all speeds, and a host of other exclusive features and you'll see why you owe it to yourself to inspect Rectaflex before you buy. The Rectaflex with the Schneider Xenon f2 lens, carrying case and automatic pre-set diaphragm control is priced at $350.

If your local dealer cannot show you the RECTAFLEX, we will furnish the name of a dealer who will be pleased to send one to you on a money back guarantee.

. . . The Rectaflex is adaptable to any microscope with the **"AMIC" ADAPTER.**

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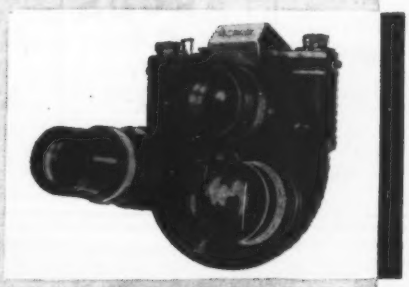

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AMIC ADAPTER

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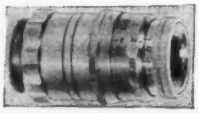
BRAND NEW TELEPHOTO LENS FOR CONTAX S & D Models PRAKTICA, PRAKTIFLEX FX AND PENTACON CAMERAS
ONLY $24.95

- Will. Wetzlar 105mm f4 Telenar Coated.
- CHROME FINISH • Focusing Mount



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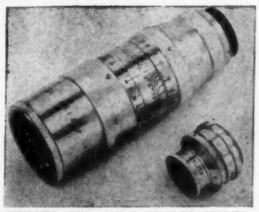

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½" f1.9 Focusing Mount 1" to Inf. Click Stops $22.50

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*6mm f1.9 Fixed Focus, Click Stops 30.50

For 16mm Cameras with C Mounts
17mm f2.7 Wide Angle 10" to Inf. 27.95
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IMPORTED LENS SALE

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28mm f6.3 Hektor Extreme W.A. 76°	$ 79.50
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50mm f3.5 Leitz Elmar	49.50
50mm f2 Leitz Summitar	89.50
50mm f1.5 Leitz Summarit	139.50
* 50mm f1.5 Schneider Xenon	109.50
85mm f1.5 Leitz Summarex Tele. w/shade	229.50
* 85mm f2.8 Steinheil Culminar Tele	69.50
90mm f4 Leitz Elmar Telephoto, Chr.	67.50
* 90mm f1.8 Angenieux Telephoto	119.50
135mm f4.5 Leitz Hektor Telephoto, Chr.	114.50
*135mm f4.5 Steinheil Culminar Tele	59.50
*135mm f3.8 Arco Colinar Telephoto	49.50

For Contax CAMERAS

35mm f2.8 Biogon Wide Angle	139.00
50mm f1.5 Zeiss Sonnar	89.00
85mm f2 Zeiss Sonnar Telephoto	149.00
85mm f4 Zeiss Triotar Telephoto	89.00
135mm f4 Zeiss Sonnar Telephoto	119.00

FOR PRAKTICA * PRAKTIFLEX FX * CONTAX S OR D AND PENTACON CAMERAS

* 35mm f2.5 Angenieux Retrofocus W.A.	76.50
* 40mm f3.5 Steinheil Cassaron W.A.	42.50
* 58mm f2 Zeiss Biotar lens Pre Set	89.50
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* 85mm f2.8 Steinheil Culminar Tele	54.50
* 90mm f4 Sun Telephoto w/ Pre Set	49.50
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* 40mm f3.5 Steinheil Cassaron	42.50
50mm f1.9 Schneider Xenon Click Stops	99.50
58mm f2 Zeiss Biotar Pre Set	129.50
75mm f1.5 Zeiss Biotar Telephoto	147.50
* 85mm f2.8 Steinheil Culminar Tele	54.50
* 90mm f2.5 Angenieux Retrofocus Tele	69.50
* 90mm f4 Sun Telephoto with Pre Set	49.50
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*135mm f3.8 Tele Colinar w/ Pre Set	62.50
*135mm f3.5 Angenieux Tele	59.50
*135mm f2.5 Angenieux Tele	139.50
*150mm f5.5 Hugo Meyer Tele-Megor	47.50
*180mm f5.5 Hugo Meyer Tele-Megor	68.50
*250mm f5.5 Hugo Meyer Tele-Megor	104.50
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- f3.5 Ctd Ektar.
- Flash Synchro shutter.
- COUPLED RANGE FINDER.

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- with f2.9 Coated Lens.
- FULLY MX Synchro shutter
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- Nine shutter speeds from 1 sec. to 1/300th of a sec.

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Gifts for the Photographer

PRICES SLASHED IN TIME FOR HOLIDAY BUYING!

SAVE $48.35
BRAND NEW XMAS PLUS PACKAGE DEAL ON THE NEW 1953 PRAKTICA FX ONLY $124.00

Outfit Consists of:
1953 Praktica FX W/Will. Wetzlar f2.8 50mm Ctd. Lens.
Plus case.
Plus Sun Telephoto lens f4 90mm.
Plus Flashgun BC type.

SAVE $36.00.
ON DEMONSTRATORS
ILOCA STEREO II

- Matched Coupled f3.5 Ctd. lenses.
- Synchronized Shutter.
- Mfg's List Price $125.00.

New Eveready case for above.....$9.89
BC Flash Gun Clip on Type for above.... 6.95

ONLY $89.00

GIFT SUGGESTIONS

Individually Selected for Ideal Gifts. ALL PRICES REFLECT GREAT SAVINGS FROM ORIGINAL MANUFACTURER'S LIST PRICE.

Airequipt Changers for all slide projectors specify model 2x2 size	$ 10.95
Airequipt Extra Magazines	1.69
Airequipt 4-Way Easel. Metal to 8x10	5.95
Airequipt Dialmaster to 14x17 All Metal Enlarging Easel	12.75
Airequipt Photocrat Printer to 4x5 size	10.75
Airequipt Jr. Contact Printer to 4x5 size	7.95
Airequipt Carrying case for 6 Magazines	5.19
Alkon 4x5 Graphic Style Cut film Holders	2.98
Arcadia De Luxe 2x2 Battery Viewers	4.49
Brumberger 8x10 Paper Safes all Metal	8.19
Brumberger 11x14 Paper Safes all Metal	14.95
Carr 2¼x3¼, 3¼x4¼ or 4x5 Stainless Steel Cut film Hangers all sizes each	.59
Deep Vue Life—Like Stereo Viewer	9.75
Deep Vue Plasta Slides for Stereo pkge 16	2.25
De Hypo Print Washers	1.79
Fedco Focus Rite Enlarging Aid	1.69
Fedco Print Dryer No. 100 single side 11x15	6.75
Fedco Print Dryer #200. Twin side 11x15"	9.75
Fedco Print Dryer #250. 11½x17½" (above is a Twin sided dryer)	12.19
Fedco Super Twin Dryer #300 double side 16½x20½	17.65
Magic Master Letter Sets Standard Model	7.50
Magic Master Letter Sets De Luxe Model	9.75
Pelouze R-47 Scale. R-47. avoir or Metric	6.75
StaticMaster Brushes. #3 3" Professional	9.50
StaticMaster Brushes. #1 1" Amateur	3.75
Ansco Developing Tanks Adjustable to 116	4.95
Compco Slide Binders for 2x2 slides	3.79
Morse G3 Developing Tanks 35mm or 16mm	22.80
Mico Magnifying Viewers for 8mm only	7.95
Nikor 35mm Stainless Steel Developing Tank	5.59
Nikor 120 Stainless Steel Developing Tank	6.15
Nikor Adjustable Cut film Tank to 4x5	12.95
Prazisa Range Finders in Feet or Meters	3.95
Bolsey Cine Faders for 8 or 16mm Cameras	15.95
Harwood 4 Lite Portable Flood Units	6.95
United Electric Darkroom Foot Switch	3.95
Caspeco Electric Photo Enlarging Meter	2.39
Minute—16 Universal Camera	9.95
Steky—III 16mm Still Camera	18.95
Bellowscope for Kine Exakta, Praktica, Contax "S" and "D", Exa, Praktiflex FX, Leica, Canon	20.95
Davidson Star "D" 18 3 section metal Tripod	11.25
Empire Pan Heads to fit all tripods	3.75
Kopil Self Timers for all cameras	2.29
Vu-Aid 2x2 100 Watt Slide Projector	7.49
Brumberger Electric Desk Viewers 2x2	4.95
Mico-Vue Slide Viewers for 2x2	5.95
Mico-Lite Battery Attachment	1.79
Mico-File Slide Dispenser	.89
Richard's Print Washers	19.95

UNITED AGAIN OFFERS FOR A XMAS HIGHLIGHT

ROBOT STAR CAMERAS

Genuine
- **Latest Imports.**
- **Brand New.**
- **All Prices Reflect Great Savings.**
- **Built in Rewind Mechanism.**

Robot Star Camera f1.9 Schneider Xenon Ctd. lens	$196.50
Robot Star Camera f2.8 Schneider Xenar Ctd. lens	$169.50
Robot Star Camera Less Lens	$114.50
Lenses for Robot Star Cameras and Model II	
30mm f3.5 Schneider Wide Angle Xenagon Ctd. lens	79.50
75mm f2.8 Schneider Tele-Xenar Ctd. Telephoto lens	79.50
150mm f4.5 Schneider Tele-Xenar Ctd. Telephoto lens	119.50

ACCESSORIES FOR ABOVE CAMERAS AND ROBOT 11

Eveready Case	11.95
Case for Xenagon, Xenon and Xenar lens	3.75
Case for 75mm lens	5.75
Finder mask for 3" lens	2.75
"N" Take Up Cassettes	3.95
"T" Supply Cassettes	3.95
Universal View Finder	39.50
"Quick Change" Daylight Rewinder	5.03

SAVINGS TO 50%
8mm Camera Sale

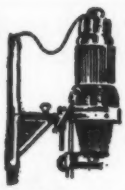
- Exceptional 8mm Camera values.
- Each unit represents best Top Dollar value.
- ALL PRICE RANGES.
- ALL SERVICED AND GUARANTEED FOR THIS SPECIAL SALE OFFER.

Keystone Olympic 8mm Spool f2.5	$ 49.50
Revere Model 88 spool with f2.5	39.50
Kodak Magazine 8 with f1.9 lens	89.50
Bell & Howell Sportster with f2.5	54.50
De Jur Citation spool with f2.5	44.50
Bolex L 8 spool with f2.5 foc Mt. lens	69.50
Revere Model 77 magazine with f1.9 lens	62.50
Revere Model 55 spool with f2.5 lens	44.50
Bolex H-8 Standard with f1.9 lens	195.00
Bell & Howell Tri Lens with f2.5 lens	94.50
Revere Model 99 Spool Turret with f2.5	59.50

SAVE 33⅓%
DE JUR 750 WATT 8mm PROJECTORS $99.50

- The De Jur Projector contains 17 Noteworthy features. Listed below are just a few.
- Reverse Projection.
- Still Picture Clutch.
- Automatic High Speed Rewind.
- All Controls are on one panel.
- Exclusive swing-out gate for instant spooling.
- AC-DC Operation.
- Rheostat Control.

Above models are used for demonstration in our Two Stores. They are guaranteed perfect. Like new cases are available at only.....8.95



Drastically Reduced!
Brand New LATEST Model
FOTO-LARGERS

You Will Recognize the NEW Deluxe 2¼ x 3¼ Models by the Red Bellows and Satin Trim

For Negatives to 2¼ x 3¼	Model D Diffusion	Model C Double Condensers
Less Lens	$19.00	$24.95
with 3½" Acromatic f6.9	22.35	27.95
with 3½" Ctd. Elgeet f4.5	30.59	35.95

Supplied with Negative Carrier—specify size.

Extra Negative Carriers.....each	$ 2.75
Counterbalance for 2¼ x 3¼ Models	3.99
Copy Back	7.19
Copy Lights (less bulbs)	12.75

For Negatives to 4 x 5	Model D Diffusion	Model 100 C Double Condensers
Less Lens	$36.95	$52.95
with 5¼" Ctd. Elgeet f4.5	58.95	74.95

Supplied with Negative Carrier—specify size.

Extra Negative Carriers.....each	$ 4.39
#100 Counterbalance for 4 x 5 Models	4.29
Copy Back	11.95
Copy Lights (less bulbs)	14.35

Note: Condenser Models are furnished with Interchangeable Diffusion System

WORLD FAMOUS CONTAX CAMERAS

- All in Very excellent condition.
- **ALL ARE OFFERED ON OUR FAMOUS 15 DAY TRIAL BASIS WITH FULL MONEY BACK GUARANTEE.**

Contax Model I f2.8 Tessar lens	$ 49.50
Contax II with f2 Zeiss Sonnar lens	127.50
Contax II with f1.5 Zeiss Sonnar lens	139.50
Contax III with f2 Zeiss Sonnar lens	149.50
Contax III with f1.5 Zeiss Sonnar lens	169.50
Contax IIA (Latest) with f2 Sonnar Ctd	239.00
Contax IIA (Latest) with f1.5 Sonnar Ctd	289.00
Contax IIIA (Latest) with f2 Sonnar Ctd	325.00
Contax IIIA (Latest) with f1.5 Sonnar Ctd	375.00

From Our Large stock of Contax Accessories we offer the following used and new accessories specially priced. *Starred items are used.

*Contax Cassettes	$ 4.25
Book Contax Way by H. Freytag	3.75
*Universal View Finders for 25, 35, 50, 85 135mm	62.50
*Zeiss Contameter for 50mm Contax Lenses	64.50
Pouch for Contax lenses specify focal length	3.00
Contax Flash Cable attachments	4.50
Contax Strobe attachment	8.00

LEICA SALE

Individually selected for their superb condition we offer from our stock of Leica cameras the below listed models with our famous 15 day money back guarantee. Your inspection privilege will verify our claim. ALL MODELS ARE USED CAMERAS.

Leica IIC with f3.5 Elmar lens	$119.50
Leica IIIA with f2 Summar lens	109.50
Leica IIIC with f2 Summitar lens	165.00
Leica IIIC with f3.5 Elmar lens	135.00
*Leica IIIF with f3.5 Elmar lens	167.50
*Leica IIIF with f2 Summitar lens	249.00
*Leica IIIF with f1.5 Summarit lens	269.50

*Discontinued Model (with Black Dial).

From our Large Stock Designed to add to the versatility of the Leica below are listed some BRAND NEW ACCESSORIES AT TYPICAL UNITED THRIFT PRICES.

Universal Image Erecting Finder, case	$ 25.95
35mm Wide Angle Optical Finder, case	7.50
Optical view finders for 75, 85, 90 and 135mm lenses with case, each	6.95
Kopil Self Timers for Leica	2.69
Set of Three Extension Tubes per set	4.95
Leica Exposure Meter	24.00
Leitz Flash Unit for Model IIIF	24.00

UNITED CAMERA EXCHANGE

1140 Avenue of Americas (Corner 44th Street) New York, N. Y. MU 2-8574

83 Chambers Street New York 7, N. Y. Digby 9-3555

By any standard of comparison

—the finest portable tape recorder!

the new

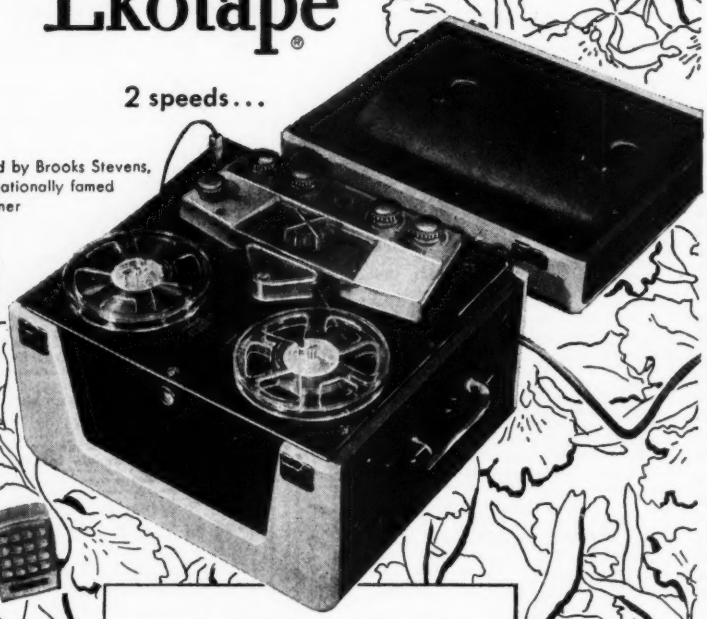
Golden-tone

WEBSTER ELECTRIC

Ekotape®

2 speeds...

Styled by Brooks Stevens, internationally famed designer



The minute you see and hear the new Golden Tone Ekotape, you'll know that your fondest dream of an ideal portable tape recorder has come true! And only by *seeing* its beautiful styling—*hearing* its gloriously mellow tone—and *experiencing* its unequalled simplicity of operation can you appreciate its superiority, judged by any standard you choose.

So take your keen eyes and educated ears to your local Ekotape dealer's at once. If you don't find him listed in your classified phone book, write us direct.

WEBSTER ELECTRIC
RACINE WISCONSIN

"Where Quality is a Responsibility and Fair Dealing an Obligation"

WEBSTER ELECTRIC COMPANY, RACINE, WISCONSIN · EST. 1909

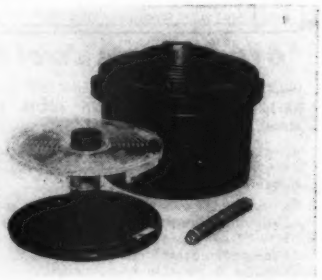
NEW PRODUCTS

(*Continued from page 41*)

camera, as well as inexpensive viewers and an accessory flashgun, will be available soon. Price of Winpro 3D stereo camera, approximately $39.95. For additional information write:
ZENITH FILM CORP.
P. O. BOX 1227, ROCHESTER 3, N. Y.

Ansco Developing Tank

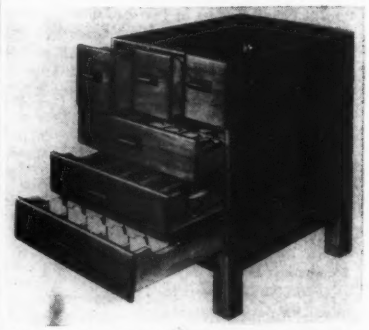
A self-threading reel reduces film handling to a minimum in the new Ansco roll film developing tank. The



reel is adjustable for film from 35mm to 116 sizes. Loading is simple: The reel flanges are lined up, film is inserted about two inches under the stainless steel ball ratchets, and the flanges are moved back and forth. The ball ratchets alternately grip the film edges, and feed the roll into the reel. Other features include locking top with built-in funnel, easy pouring outlets, and transparent top reel flange for re-exposing reversal film without removal from reel. Construction is of plastic. Price complete with agitator and practice film, $4.95. For additional information write:
ANSCO
BINGHAMTON, N. Y.

Nega-File Sectional Slide Cabinet

Four interchangeable units, in models for filing 2 x 2 slides, 35mm film strips, and 3¼ x 4 lantern slides, are features of the Nega-File Sectional



slide cabinet. The individual sections can be used by themselves, and can also be stacked one upon the other. If the units are to be placed on the floor, they can be rested on an accessory base *(as illustrated)*.

The 2 x 2 unit comes in two models.

(*Continued on page 48*)

ROOF PRISM FINDER

for Exakta V, VX

Sensational new import. Precision made. Similar to Pentaprism finder. Replaces waist level finder, shows unreversed, right side up brilliant image. **$29.95**

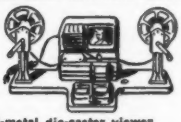
DAVIDSON STAR-D TRIPOD

With multi-cam platform pan-tilt head. All metal, 3-section. Has reversible tips, independent lock controls for pan and tilt action. Opens to 58 inches. Weight only 3 lbs., 10 oz.

Formerly 19.45

now **$11.95**

MANSFIELD ACTION EDITORS



- All-metal die-caster viewer
- Viewing screen 2¼x3¼"
- 8mm.....complete **$29.95**
- 16mm.....complete **$32.95**

SALE IMPORTED MOVIE LENSES

All are coated and color corrected. All sold under our money-back guarantee.

FOR 8mm CAMERAS

1½" f3.5 focusing telephoto	12.88
6mm f1.9 wide angle	29.75
7mm f2.5 wide angle	23.95
1½" f3.2 fixed focusing	9.95
1½" f1.9 focusing	29.75
1½" f1.9 focusing for Bell & Howell 172, 134 W & V	29.75
1½" f1.5 focusing	34.50
Wide angle auxiliary (fits most normal lenses)	7.95
1½" f1.4 focusing telephoto	39.50

FOR 16mm CAMERAS

3 inch, f2.5 telephoto	34.50
17mm f2.7 wide angle	27.95
3 inch f3.5	24.50

HOBIFLEX 2¼ x 2¼ REFLEX CAMERA

The greatest value in reflex history. Made in Japan to rigid quality specifications. Matched f3.5 coated, color-corrected lenses. 7 shutter speeds: 1 to 1/200 sec. plus Bulb. Depth of field scale. Bright ground glass focusing —built-in flash sync.

List $66.50

New Low Price $44.95

(incl. leather eveready case)

Brand New BOLSEY B2 35mm Camera Outfit

With f3.2 coated lens, rangefinder. Outfit includes case, flashgun, 1 roll color film, sunshade, adapter ring, and two filters.

Total Value $101.41

Special complete **$79.50**

SAVE $24.04! New Argus C-3 Outfit

Complete **$74.75**

With f3.5 coated lens, case, flashgun, telephoto lens attachment, 1 roll color film and metal slide file.

TELEPHOTO & WIDE ANGLE AUXILIARY LENSES

For most 35mm cameras. These lenses are coated and color corrected. They attach easily to your regular camera lens and give excellent results. Available for such cameras as Argus C3, C4; Bolsey B, B2, C; Kodak 35, Signet, Polaroid. Each lens complete with leather case.

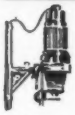
Telephoto and wide angle set **$28.95** **$14.95** ea.

BAIA ACTION EDITORS

These famous name editing outfits offer these amazing features: Self-threading film track . . . silent geared rewinds . . . automatic splicer . . . Large, bright viewing screen . . . indirect illumination . . . sturdy base. 8mm and 16mm models.

List $54.75 SPECIAL **$39.50**

Save on New FOTOLARGERS



For negatives to 2¼ x 3¼

	Model D Diffusion	Model C Double Condensers
Less lens	20.95	26.20
With 3½" f6.9	24.45	29.70
With 3½" f4.5 Elgeet	33.75	39.00
Extra negative carrier, each		2.80
Counterbalance		3.95
Condensers alone		5.90
For negatives to 4 x 5		
Less lens	39.15	54.25
with 5¼" f4.5	61.25	77.35
Extra negative carriers, each		4.39
Counterbalance		4.29

New Testrite MERIT ENLARGER

Bellows focusing, glassless rotating negative carrier, takes 35mm to 2¼ x 3¼. Complete with achromatic f6.9 lens.

List $23.95 **$16.95**

Enlarger without lens **$14.95**

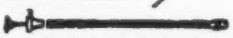
FREE!!! FREE!!! FREE!!!

FOTOSHOP POCKET GUIDE

of Film Speed Rating & Weston, ASA, Din., Scheiner Conversion Ratios. Write today.

20% Deposit on C. O. D.'s. Please add approximate postage. All items subject to prior sale.

WORLD'S LONGEST CABLE RELEASES



Cloth-covered with inside steel cable & rugged spring booster. Universal tip.

7 ft.	5.95
13 ft.	7.95
20 ft.	9.95

Regular 40-inch cloth-covered release **$1.49**

(Specify camera when ordering)

AUTOKNIPS II

Popular German self-timer used with cable release for time exposure and delayed action. 11 slow speeds from ½ second to 10 seconds.

was $4.95 **NOW $2.98**

ALL-METAL RANGEFINDER

Superimposed image system for accurate focusing from 2 feet to infinity. Has external adjustment screw. A terrific buy at **$3.85**

leather case .65

The first Low-Priced, Washable Tripod Projection Screen FOTOSCREENS

Fotoshop's exclusive miracle projection screen made with amazing glass beaded guaranteed washable "FOTOFLECT" fabric. Flameproof, mildewproof, rustproof. Rugged, yet lightweight.

SIZE	VALUE	PRICE
30x40	17.95	9.95
40x40	19.95	11.45
27x50	22.95	13.45
50x50	24.95	14.95

35mm CONTAX IIA

- Zeiss Sonnar f2 lens.
- 1 sec. to 1/1250 sec.
- coupled rangefinder
- like new

Reg. $444.00 **$245.00**

leather eveready case **$10.00**

4-LITE MOVIE LITE

List $24.95

Special **$18.75**

Famous brand. Folds outward without removing bulbs. Complete with camera platform, tripod socket and support handle. Handsome tweed carrying case. Holds unit with bulbs intact. Also holds CAMERA AND FILM!

Complete with 4-375W lamps

EDINEX III S with coupled Rangefinder

BRAND NEW! F2.8 Steinheil coated lens, pronto shutter, built-in flash synch., self timer

List $59.50 **$44.50**

Carrying case $5.95; Flash Gun $7.95

"the house of personal service"

fotoshop inc.

136 WEST 32nd STREET

New York 1, N. Y. LO. 3-1973

COMING! Stereo Projector!
For standard size slides. Price approx. $100.00. Send postcard for Bulletin #24-M—to be sent to you when available.

OPTICAL BARGAINS

IMPORTED STEREO MICROSCOPE

at 50% Saving! Wide, 3-Dimensional Field

Excellent Depth for Working Under Magnification!

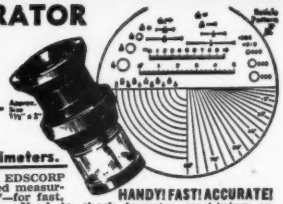
$160 Value ONLY **$85** Postpaid

Now, for the first time—a fine, imported Binocular Microscope at a substantial saving. Used for inspections, examinations, counting, checking, etc. Fixed 3-power objective with 3 pairs of matched eyepieces to give you powers of 15X, 30X, 45X. Rack and pinion focusing. Interpupillary adjustment. Instrument is removable from base for mounting on equipment or bench. Working distance—2¾". Adjustable for extra height. Fine hardwood case included. Recommended for lab, shop, factory or home use. We guarantee complete satisfaction or your money back.

Stock No. 70,011-M.....**$85.00 postpaid**

POCKET COMPARATOR

Check, Measure, Inspect Small Parts and Dimensions with 6 POWER MAGNIFICATION



MEASURES
- Angles
- Radii
- Circles
- Linear

in both decimal inches and millimeters.

HANDY! FAST! ACCURATE!

First time available at such low price! EDSCORP POCKET COMPARATOR. Fine, imported measuring magnifier—approx. size 1½" x 2"—for fast, accurate inspection of intricate parts. Used to check layouts, machining on tools, dies, gauges—to check threads, chamfers, small holes. In optical work for checking flaws such as bubbles, seeds, scratches, pits and digs. For scientists—in determining width of spectrograph lines. In photography—measuring and focusing at ground glass. Instrument comes in protective leather case. Money-back guarantee!

Stock No. 30,061-M.....**$22.50** Postpaid

Order by Stock No. Send check or M.O.

NEW 30 POWER TELESCOPE

Complete with Tripod—Unusual Bargain Price

Spots .22 caliber bullet holes at 200 yds. A beautifully made, sturdy, imported instrument with dozens of uses. You can see the craters on the moon—observe, close up, birds, animals, etc., see ships far out at sea. Excellent for amateur astronomers. All metal body—focuses from approx. 40 ft. to infinity. Achromatic objective—40 mm dia.—outside surface low reflection coated. Smooth slide focusing eyepiece. Eye-lens outside surface coated. Lens erecting system. Images right side up. Sturdy tripod 8⅛" high. Can be used also for camera. Max. length 20¼". Barrel dia. approx. 1⅞". Weight 1½ lbs.

Stock No. 70,018-M.....**Only $21.95 Postpaid**

Your Chance to Own a Very Fine Instrument

IMPORTED MICROSCOPE

100, 200, 300 Power

Good optical qualities. Fine focusing. Certainly not the equal of a $200 instrument—but definition is surprisingly clear and good . . . in fact amazingly so at this price. Serviceable construction. The greatest microscope bargain on the market!

TRY IT FOR 10 DAYS . . . if you're not completely satisfied your money will be refunded in full.

Instrument comes packed in sturdy hard wood case.

1 OCULAR
3 OBJECTIVE LENSES
RACK & PINION FOCUSING
REVOLVING DISC-LIGHT
ADJUSTABLE MIRROR
SQUARE STAGE (2¾" x 2⅝") with SLIDE CLAMPS

Stock No. 70,008-M.....**$14.95 Postpaid**

UTILITY STAND

Unlimited uses. Upright is chrome plated—$\frac{7}{16}$" dia. Cross-arm, chrome plated—⅝" dia. Swivel assembly locks both bars quickly in any position with just one hand screw. End of cross-arm is threaded ¼"—20 threads per inch with wing nut on end (standard for most cameras). Use this Stand for mounting your camera, for close-up photos, portraits, etc. Also used to mount your magnifiers, microscope, telescope, etc.

Stock No. 70,024-M.....**$8.50 Pstpd.**

TAKE STEREO PICTURES WITH YOUR REGULAR CAMERA—complete instructions for making Stereo-Adapters for cameras and projectors—30¢. We have the optical items you'll need at low prices.

Make your own Stereo-Still Projector. We supply complete Kit of Optical Parts. Write for Bulletin #23-M.

ILLUSTRATED INSTRUCTION BOOKLETS

Easy to follow—accurate—8½ x 11 page size—many illustrations. Do-it-yourself—Save! and have Fun!

	Stock. No.	Price Pstpd.
How to Build Projectors	9014-M	30¢
Homebuilt Telescopes	9006-M	40¢
Method to Clean Precision Optics	9024-M	25¢
Homebuilt Riflescopes	9018-M	30¢
New—Just Issued		
Homemade Stereo-Adapters	9032-M	30¢
Homemade Stereo-Viewers	9034-M	30¢
Photo Micrography with Pen Microscope	9029-M	10¢
Dummy Cameras	9035-M	20¢
Collimating Systems	9031-M	15¢
Homemade Telephoto Systems	9036-M	60¢

Kodachrome Slide Case for 2204 Slides. War surplus. Govt. cost over $100.00. 32½"x21"x6". Weight 32 lbs. Stock No. 104-M.....$25.00 F.O.B. Barrington.

Folding Three Lens Magnifier—Gives you 3X, or 6X, or 9X magnification. Stock No. 40,032-M—$1.00 ppd. Wide selection of other magnifiers.

Reticle—Dia. 21 mms. with scale of 5 mms. divided into 100 parts. Stock No. 30,068-M—$4.00 ppd. (Wide variety of other reticles.)

Fresnel Screen—13"x17". Stock No. 80,004-M—$6.00 ppd.

IMPORTED POCKET MICROSCOPE

ADJUSTABLE! 20, 40, 60 POWER!

A compact, handy precision instrument of many uses. Select power you want, then focus sharply by turning special microfocus ring. Good quality optics. Full satisfaction guaranteed.

Stock #30005-M.....**Only $3.95 Postpaid**

RIGHT ANGLE PRISMS

Mount one of these on the front of your camera lens to take pictures of people to your right or left without them knowing it. Also many other uses for the photographic hobbyist.

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Build Instrument worth up to $600. Grind your own mirror. Order by Mirror Dia.

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70,007-M	12½"	49.00

GLASS FRESNEL LENSES

for Making Photographic Spotlights

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8" heat resisting	80,022-M	3.25

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Stock #1061-M.....**$2.50 Pstpd.**
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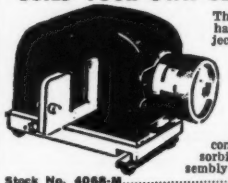

Thousands of our customers have built their own Projectors—gotten excellent results and saved a great deal of money. To build a Projector as illustrated, buy our Stock No. 4068-M . . . includes a mounted F/1.9 Projection lens and focusing mount; 2 condensing lenses; heat absorbing glass and full assembly instructions.

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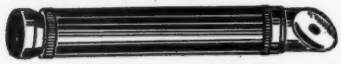

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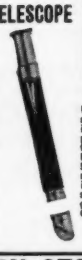

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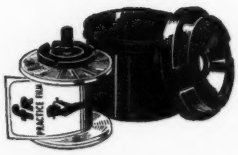

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NEW PRODUCTS

(*Continued from page 44*)

One holds 250 glass slides or 750 ready mounts, in numbered slots. The other model provides group filing, and has movable tabs. A third unit holds approximately 360 lantern slides. The film strip unit holds 54 containers. Also available are similar units for filing 1 x 4 in. stereo mounts, View-Master reels, and 4 x 5 negatives or prints. Construction is of hardwood. Prices range from $13.20 to $19.95. For more information write:
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(*Continued on page 127*)

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8" f:4.5 PRESS TELEPHOTO $34.95

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Famous German

WIDEANGLE FOR 4" x 5" $21.95

in famous Prontor Synchro shutter

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Lensboard, with proper opening, for Speed Graphic, $2.00, Busch $2.65. State model.

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27½ FT. $9.95 incl. proc. makes 8 20 exp. rolls

27½ ft.	50 ft.	100 ft.
$9.95	$16.95	$29.95

Fully guaranteed, high quality lowest bulk color film prices in history: 4½c per transparency. Labels and mailers included.

Speedy processing service in Rochester.

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36 EXP. $2.29 in lots of 10

20 EXP. — each $1.98, 3 for $5.49, 6 for $10.69

36 EXP. — each $3.59, 3 for $9.95, 10 for $29.95

Prices include proc. and mounting of doubleframe transparencies. Quantity orders may be assorted Daylight and Tungsten types. *Postage: 1 roll 5c, 3-6 10, 10 25c.*

ASA speed Daylight 16, Tungsten 16. Standard conversion filters required.

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DAYLIGHT TYPE, 15 EXP.

New ultra speed Supertomic makes possible highspeed color shots, color under poor light, color with great depth of field.

30 exp. $5.95 incl. proc

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Daylight or Tungsten, Types 235 or 234, same as factory packed spools. Processing, incl. 2X color prnt. per roll $1

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36 Exp. each 60c, 4 for $2.

Ship. Cost: For 1, 5c; 3 to 5, 20c; 6 to 8, 25c

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Fresh, Safety—100 ft. $3.98, 50 ft. $2.29. Sh. Ct. 30c

NEW 35mm KODAK NEG. COLOR ASA 32 20 EXP. **$2.98**

Tungsten (ASA 32) or Daylight (ASA 16), uses Kodachrome conversion filters & produces negatives in complimentary colors. From these, inexpensive b&w prints, color prints and color transparencies can be made, the latter of a quality equaling the finest reversal films. Price includes processing with one set of mounted doubleframe color positive transparencies. 4 for $9.95

An extra set of color slides is available any time at $1.00, but as a special introductory offer, we are supplying this film incl. processing and TWO sets of transparencies at $3.50, three for $10.00. Sh. Ct. 5c per roll. Specify Dayl. or Tung.

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Titler alone $4.64

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A value like never before! Outfit contains Projection Editing Viewer, with bulb, pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value?

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Save on parts, too: Deluxe splicer, reg. $7.50—$4.95; Economy splicer, reg. $3.50 — $1.95; Deluxe rewind, reg. $7.50—$4.95

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You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance.

Ship. Wt. 3 lbs.

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A viewer which makes editing a real pleasure, projects brilliant 2½ x 3½" pictures in full action on the built-in groundglass screen — not just one frame at a time, but in continuous motion! Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientific ventilation of lamphousing — really a blessing for movies fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it!

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52"x70"	24.95*	

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Two for $14.95 *Shipping Cost 15c*

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Available in Daylight (ASA 10) and Tungsten (ASA 16) types. Excellent processing service included. Standard Kodachrome conversion filters may be used. 4 for $9.95

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Sturdy brass construction, yet light weight (5 oz.). Single lock pan and tilt action. For light and medium weight cameras up to 2¼"x3¼". *Ship. Cost 10c*

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For cameras up to 4x5, though it weighs only 13 oz. One hand pan and tilt lock. Compensating camera retaining screw. Chrome finish, leather covered platform, extra long handle. *Sp. Wt. 2 lbs.*

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At A 66% Saving

No advanced amateur or professional will want to miss this buy! Famous Craig Thalhammer tripod head is calibrated in degrees of rotation —has "instant-on plug" 1¾" in diameter—extra long handle for guiding camera and locking tilting action. Reg. $17.50. *Shpg. Wt. 8 lbs.*

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the Camera Clubs

by MABEL SCACHERI

What can be done about "darkroom widows?" Here's one club's answer to the problem.

The plight of the "darkroom widow" has often been lamented, usually with some exaggeration. But there is still a core of hard fact in all this talk. Some of the wives do get fed up with spending evenings alone while their husbands are at camera club meetings or dashing around town on countless club-related errands.

I've even known some active camera club people who simply vanished from the scene after they got married. Probably it is better to skip camera clubs than to disrupt a home. But it does seem as though a really crafty husband could work out a program combining happy married life and reasonable camera club activities.

The Darkroom Widows League

In fact, I know it can be done, for it has been done by the Brooklyn Camera Club. I can't give the men of the club the credit, however. Their enterprising wives thought up the solution. They organized the Brooklyn Darkroom Widows League, and moved in on the camera club rooms.

Did they organize an all-gal camera club? No indeed. The idea was to wash photography right out of their hair, and ears. They were interested in ceramics, needlework, mah-jong, card games. Members, informed and talented in these fields, serve as teachers for the other Widows when they meet each Wednesday night, the year around. The camera club is one of the few that persist all summer long, and so do the Widows.

Rules and benefits

And can the men slip into the darkroom and bat out a few prints while the Widows are in session? They certainly can't. They are barred from the clubrooms Wednesday evenings. Well, it really makes no difference, for the hen-pecked creatures have to baby-sit that evening while their wives are at their own club session. Worst of all (so the men mutter) the ladies pay no part of the rent!

But the men do have to admit that the Widows earn their keep, in a way. They keep track of birthdays and other anniversaries of the camera club members and send cards. They make social calls when a member is ill. "Actually, they have succeeded in creating a wonderful atmosphere among the members and we feel that such an adjunct must benefit any club," admits Alfred C. Schwartz, one of the leaders of New York's Brooklyn Camera Club.

Part of that wonderful atmosphere was achieved by dolling up the club quarters. The gals needled the men into painting the walls a delicate beige. Then they hung up chartreuse curtains. Yep, chartreuse! A kind of stylish yellow-green, if you males don't know. Last straw of all, they provided ash trays. They stopped just short of beige broadloom on the floor. They couldn't help noticing that, when the ash trays were full, the cigarette butts went on the floor, as usual.

Just one concession was made to the photographic hobby. They invited a lady demonstrator of Marshall's photo-oil coloring to one of their Widows' sessions, and allowed the men to attend that one evening. "Aha, they're beginning to fall for one phase of photography, at least!" some of the patient males said, hopefully.

Not so. They were just softening up the men for the big news about their party to celebrate their first anniversary as successful let's-do-something-about-it Darkroom Widows. They arranged an affair to cost $15 per couple. Using their own financial system, they figured out that $5 per head should come from the Widows' treasury, and each of the men could fork over the remaining $10.

The men did a good bit of "unfair-to-males" moaning, even posted some home-made poetry on the club bulletin board. The Widows replied with equally throbbing verse. Of course all the rhymes and jibes and crocodile tears merely show how well the whole thing is working out. Both shutterbugs and their wives are perfectly happy about the arrangement. The men attend club meetings with no guilty pangs. The women have a pleasant social group, thanks to the camera club. And the Widows' party, when you come right down to the hard facts, is merely an amplification of the annual party the camera club would have anyway.

Why not try it?

I hope there is an idea here for darkroom widows all over the country. If the camera club doesn't have permanent quarters, then the widows could throw a get-together at one of their own homes on the meeting night of the club, or they could try some other night, if Dad's services are required as a baby-sitter.

There's right and reason on both sides. If you are interested in some activity before marriage, why should you have to give it up? Most people don't want to make themselves over into a different kind of person, not even to please the partner in marriage. Why should they? Each went into the deal knowing what kind of interests the other had, and they should be prepared to make adjustments.

Incidentally, if some of you darkroom widows would like more details, write to me, care of MODERN PHOTOGRAPHY and I'll forward your letters to the president of the Brooklyn Darkroom Widows League.—THE END

VIRGIL R. PERCY

Not to be outdone, Euclid Avenue Camera Club of Ontario and Upland, Calif. entered a float in the annual All-States Picnic parade at Ontario—captured first prize in the comic division. Let's see pictures of your club's activities. We'll pay $10 for each shot used. All prints should be 4x5 or larger, on glossy paper.

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color in your darkroom

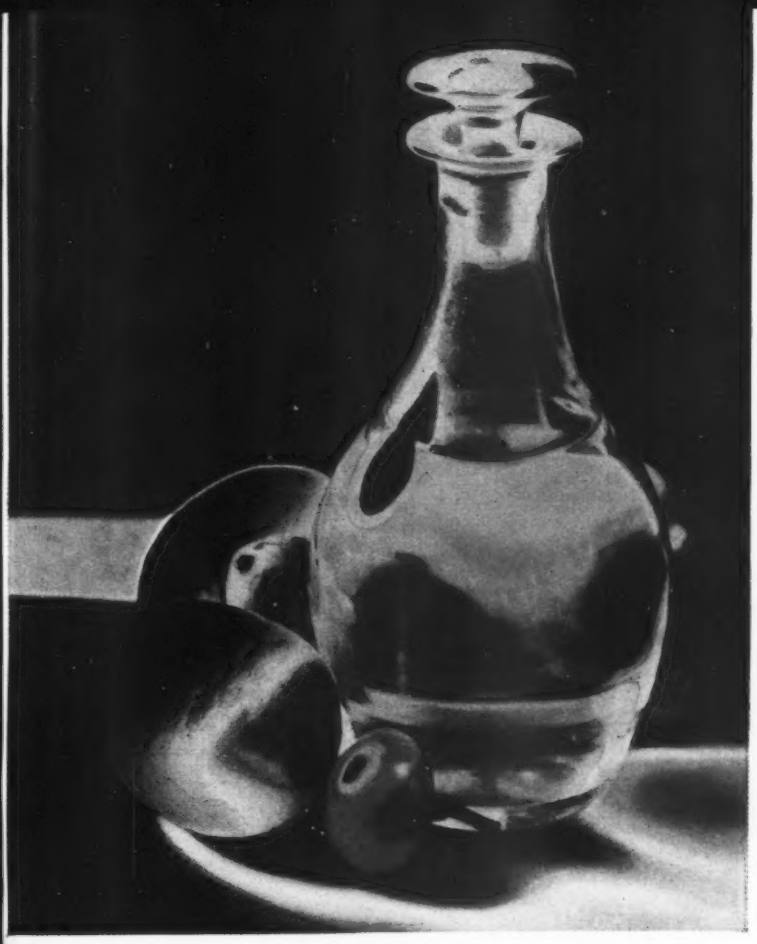
YOU CAN CREATE AMAZING RESULTS IN COLOR WITH EKTACOLOR PRINT FILM AND IMAGINATION...BY STAN BROWN

The strikingly original color on these three pages is the result of experiments by Edward Gallob, a Philadelphia photographer and technician. Similar experiments are well within the scope of any competent advanced amateur who possesses a well-equipped darkroom and a love of experimentation. The materials are inexpensive and the possibilities endless.

How were these pictures made? Gallob uses Ektacolor Print Film and three different techniques. He makes photograms under enlarger light (*bottom, opposite page*). He projects black and white negatives onto the print film (*right, opposite page*). He uses Ektacolor Print Film in his camera (*top, opposite page*). During development of the Ektacolor Print Film exposed by any of the three techniques he can solarize the film giving added scope to the possible results.

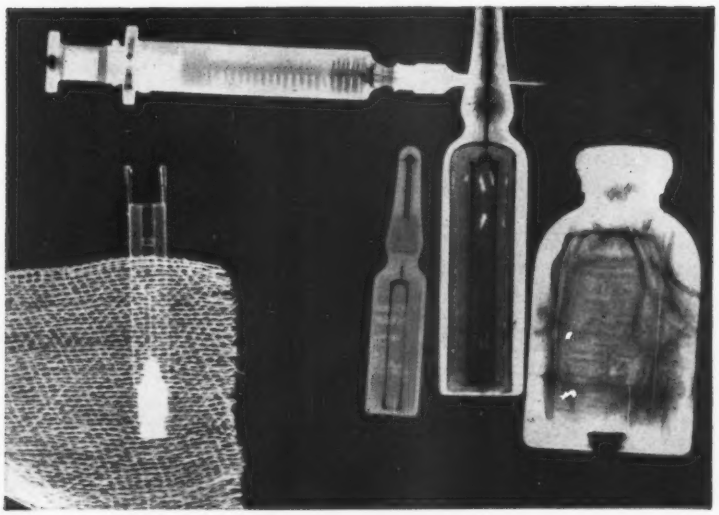
First let's see what Ektacolor Print Film is. Most of you are familiar with black-and-white processing. You expose a negative in your camera. When it's developed, the original blacks in the picture are white in the negative and the whites are black. Only by printing on another medium, usually paper, can you get the final positive with the correct tones.

Ektacolor Print Film is actually the positive printing stock for printing Ektacolor negatives. It produces a positive transparency where the colors are exactly the opposite (or complementary to those in the negative). Thus a blue sky will appear yellow on the negative, but when printed on Ektacolor Print Film will be reversed again to its normal hue. Gallob settled on Ektacolor Print Film after experiments with regular camera materials—Kodachrome, Ansco Color, Ektachrome—had proved much too fast for his manipulation. Besides, they would not solarize properly. And solarization in color was one experiment Gallob wished to try. Ektacolor Print Film, which comes only in cut film sizes from 2¼ x 3¼ in. up,



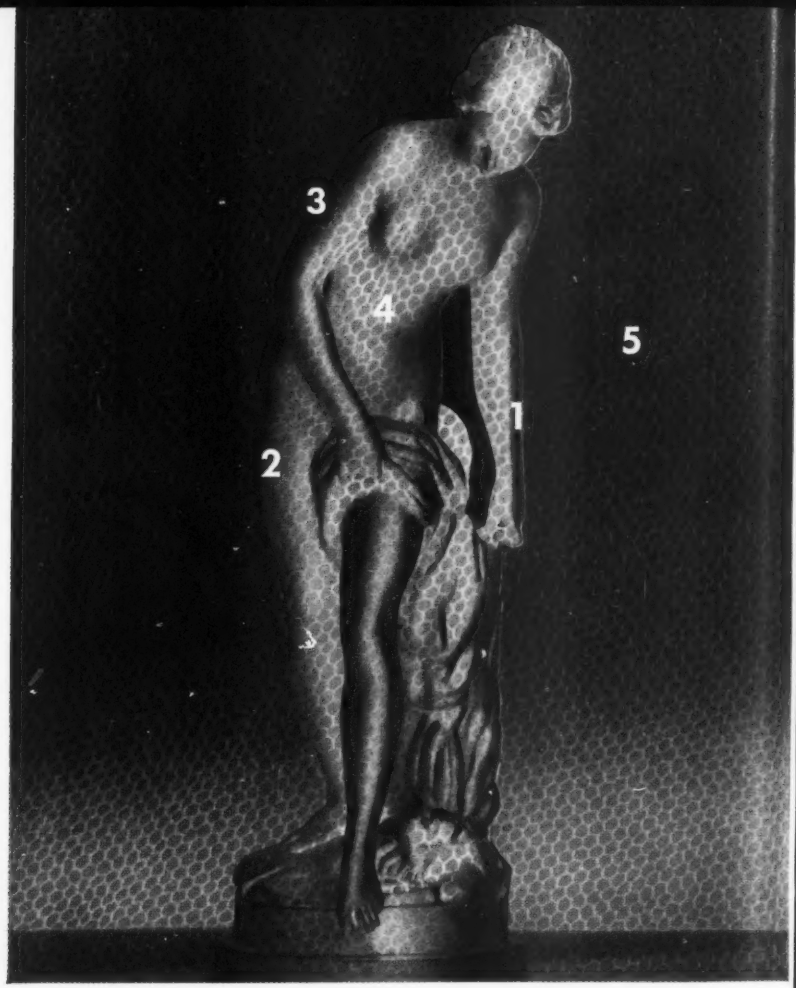
Left: A direct camera exposure was made on print film of lemons and peppers and a bottle filled with blue water—all against a yellow background. Only an 85B filter was used over camera lens. Film was solarized after seven minutes of development.

Opposite page: Leaves from a money plant were placed in enlarger negative carrier. Exposures were made on Ektacolor Print Film through different filters. Dodging was used in certain areas. Enlarger easel was shifted between exposures. Print film was solarized.

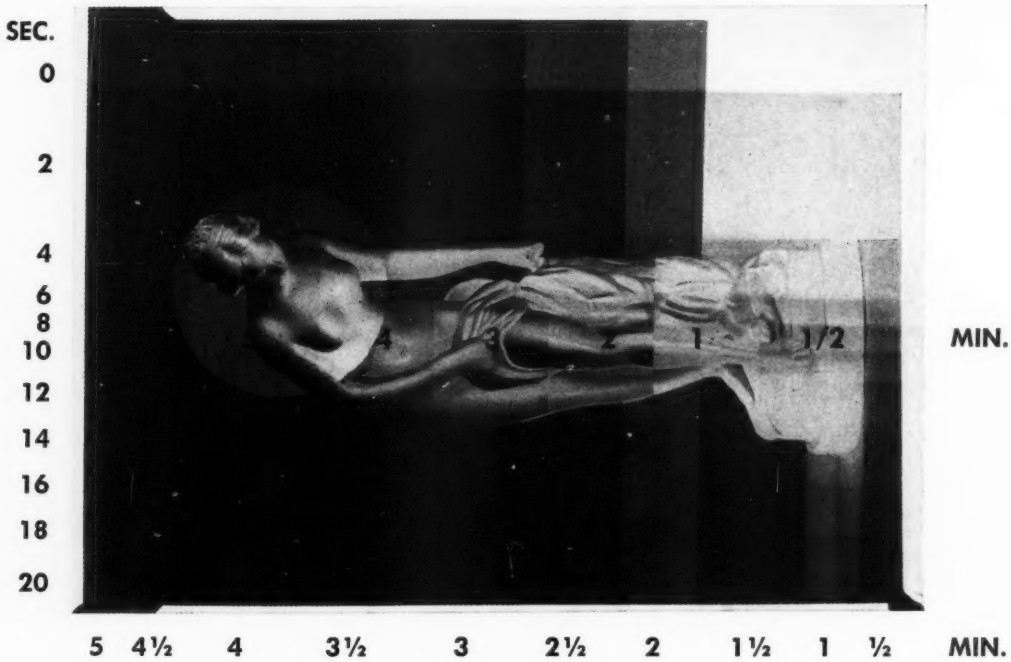


Above: Black-and-white negative of a single fish was exposed four times with different filters. The enlarger easel was moved after each exposure. Dodging yielded color changes on each fish. Film was solarized through blue filter. *Left:* Photogram of medical supplies was made in two exposures through different filters. See text for complete details.

Here is a completed print film transparency made by direct camera exposure.▶



Before producing the finished picture, Gallob tested both exposure and solarization on this sheet.▼



1. **Two lights were used for magenta portion of exposure, one on each side of figure. When reversed, this produced varying degrees of reddish tones on right side of figure, depending on the density at each point in the area. Exposure on right was three minutes.**

2. **The left-side light was turned off after only two minutes, and after the magenta exposure was over, the cyan filter was put in place and, with only a single lamp to the left and slightly behind the figure, a one-minute exposure was made. This produced the blue tones on the left side of the figure.**

3. **This cyan exposure combined with the magenta also yielded the dark outline along the left edge of the figure, causing it to stand out sharply from the background which was exposed separately.**

4. **The light-colored areas on the front of the figure were produced by exposure through the yellow filter for thirty seconds. Parts of this area went greenish during solarization. More strange mixtures, especially in the shadows, were produced where yellow light struck magenta and cyan areas.**

5. **Background was exposed through the cyan filter for three minutes with the two side lights turned toward it and completely off of the figure. A second exposure was then made through the magenta filter for one minute. The result after reversal was green. The yellowish tones at the bottom were produced during the exposure by waving a large card in front of this lower portion of the background and holding back some of the light. This treatment yielded less density and therefore greater reversal in solarization. A net was placed over the entire film on the easel during the six-second solarization exposure. Result was a network of completely unreversed colors.**

Test sheet: **The fourteen-inch white statue was lighted from each side with floods. A background, 3½ feet behind the figure was covered with black cloth. The camera was six feet from the figure. Gallob placed a magenta-producing filter over the lens, pulled out the film slide and opened the shutter for thirty seconds. Slide was then pushed in covering a small strip of film. Shutter was reopened for another thirty seconds. This process of exposure—push the slide partially in—then another exposure, was repeated ten times giving a full range of times from thirty seconds to five minutes. Lights were then turned on the background, cloth removed and another series of exposures made—through a cyan filter—for an exposure range of thirty seconds to six minutes. With all other lights off, a thirty-second exposure was made through yellow filter with one lamp at camera aimed at figure. Film was test solarized at right angles to other strip tests. Solarized strips run from zero to twenty seconds. Head and shoulders were covered during solarization to produce an unreversed area for comparison.**

proved sufficiently slow. It was relatively inexpensive. A sheet of it cost about half as much as a corresponding sheet of Ektachrome.

There's a bit more information you should know about Ektacolor Print Film before we proceed further. Ektacolor Print Film is opalescent when wet. It doesn't become completely transparent until dry. Since the film was primarily intended for use as an enlarging and printing medium, it does not have an ASA speed rating for direct exposure. Exposure conditions will vary considerably. Like Gallob, you'll have to make your own test strips before producing the final picture, and process the Ektacolor Print Film yourself.

A developing kit for Ektacolor Print Film is available and instructions are included. The processing instructions on page 56 will give you an idea of what will be involved. Deep tanks and cut film hangers are fine, but you may use regular flat trays if you load the print film onto cut film hangers. Processing time runs 43 minutes but you can turn the lights on after 17 have passed. Only your developer temperature is critical. It can vary only half a degree up or down from the recommended temperature. Other solution temperatures may vary from 73 to 77 degrees.

Luckily, you will be able to keep a check on things while working with the print film. A Wratten Series 7 filter with a 15-watt bulb placed at least four feet from your working area can be left on for a total time of four minutes.

Besides the Ektacolor Print Film, you'll need a light source for making exposures. Make sure your enlarger is equipped with a proper bulb. If in doubt as to your bulb, use a Kodak No. 212. If your enlarger will not accept it, try a No. 2 photoflood.

Filters are important

Four filters round out the necessary equipment. They can be purchased in gelatin square form and should then be mounted in a filter holder. First there's a Wratten 85B. This is your basic filter. Gallob discovers that it filters out the orange hue typical of all Ektacolor Print Film. He prefers this filter to the Wratten 2B filter recommended by Kodak. Even when other filters are employed, the 85B filter must be used at the same time. The three other filters needed are Wratten Red F29, Blue 47B and Green N61. These will produce the interesting colors you see in Gallob's work. Of course, each filter will reproduce its complementary color on the print film. Red will reproduce cyan, blue will produce yellow, and the green, magenta. It's a good idea to label each mounted filter as to the color the filter reproduces rather than the filter's true color. It will save confusion later on.

Let's start out with the easiest technique first—making photograms. In black-and-white photography, a photogram is made by placing a piece of enlarging paper on the easel under the enlarger housing and then placing objects upon the paper. After a suitable exposure, we develop the paper and find a silhouette of the objects. If we've used opaque objects, such as coins, the photogram will be in two distinct shades only. We can get additional shades of gray by using semi-transparent objects

such as glass bottles and produce graduated tones. Such tones depend upon the percentage of light transmitted to the paper through the glass. Ektacolor Print Film photograms are quite similar to black-and-white photograms.

How Gallob makes photograms

Now let's see how the photogram at the bottom of page 53 was made. A piece of Ektacolor Print Film was placed on the enlarger easel and the enlarger was fitted with the Wratten 85B filter through which all exposures must be made. All the medical supplies shown except the gauze were placed in the arrangement you see in the picture. The large bottle contained a green liquid. The ampules and vessels were empty or contained clear liquids. A yellow-producing filter was placed over the enlarger lens in addition to the 85B and an exposure was made through both. If Gallob had stopped right there and developed the film, he would have had a picture only in shades of yellow—except for the middle of the large bottle containing green liquid. There the color would have been a combination of yellow produced by the filter and the complementary color of green (produced by the liquid).

But Gallob had no intention of stopping at this point. Instead he replaced the yellow-producing filter with the magenta-producing filter, leaving the 85B filter over the enlarger lens. He also placed the gauze in the picture and removed the middle glass ampule. A second exposure was made and the film was developed. The yellow-producing exposure (made first) and the magenta-producing exposure were responsible for the background color you see. The area protected by the gauze fibers remained yellow. This is because the gauze protected the yellow exposed areas and did not let the magenta exposure get to the film. You'll notice that the area under the middle ampule is an off-shade of magenta. Why? Because the ampule was removed before the magenta exposure was made. The magenta combined with the small amount of yellow recorded through the glass during the first exposure. Presto—an off-shade of magenta.

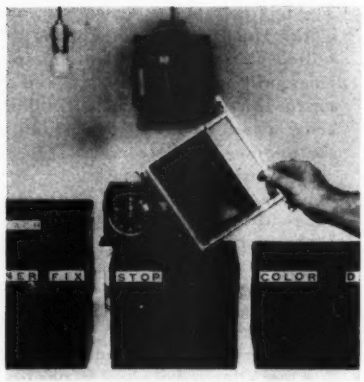
The green liquid in the bottle acted as a filter and combined with the two exposures, magenta and yellow, to produce an off-shade of magenta. Colors seen through all the

It takes 43 minutes to process Ektacolor Print Film. Developer

Solution or Step Procedure	Remarks	Temp. in °F	Time in Min.	Total Min. at End of Step
Ektacolor Developer (Adjusted for 75F Processing)	Maximum temperature tolerance ½° F. Agitate carefully according to instructions. Drain the film for 10 seconds before immersing it in the stop bath.	75	12	12
Stop Bath	Agitate once every minute.	73-77	2	14
Hardener	Immerse in Hardener and Fixer. Room lights may be turned on after hardening.	73-77	3	17
Wash	Running Water.	73-77	3	20
Bleach	See warning on label.	73-77	8	28
Wash	Running Water.	73-77	3	31
Fix	Hardener and Fixer. Same solution used for Step 3.	73-77	3	34
Wash	Running Water.	73-77	8	42
Remove Water Droplets	Use diluted Kodak Photo-Flo Solution plus ¾ oz Kodak Formaldehyde per gal (5.5cc per lit).	73-77	1	43
Dry	Same method as black-and-white films. Avoid excessive heat.			

PHOTO BY TANA HORAN

1. Edward Gallob checks camera before making final exposure of statue in background. Note firm camera support.



5. At end of 12 minutes developing time, drain film for 10 seconds, immerse film in stop bath for 2 minutes.

other glass pieces are various shades of the background color. Strengths of the shades depended on the thickness of the glass. Where the glass was thickest and the film received the least exposure, the combination yellow-magenta shade is its weakest. Where the glass was thinest, the shade is most strong.

Your experiments with similar photograms can be endless. The more filters, the more interesting objects, the more fun. Naturally, the greatest difficulty is determining the proper exposures for each filter. First standardize your procedure. Mark your enlarger pole at the height where you wish to keep the lamp housing and always use the same diaphragm opening. The largest opening will of course give the swiftest exposure times. By standardizing these steps, you will soon get a good idea of the length of time needed with each filter to produce certain background color strengths.

Something about color solarization

Once you have learned the procedure for making photograms and are seeking a bit more variation, you might try color solarization. You know what happens in black-and-white photography: If you turn the white light on during the development of a print, areas in the print turn partially from positive to negative. Tones become reversed.

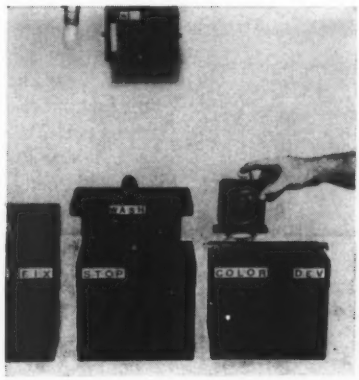
Color solarization is similar. During development of exposed Ektacolor Print Film, a light is turned on. But it's the colors which are partially reversed. The amount of reversal depends upon light strength, length of exposure and also the density of the subject at the time of reversal. Dense areas on the print film do not reverse as quickly as not-so-dense areas.

The idea here is to make a test strip which combines film exposures with solarization exposures. First, using a whole sheet of print film, make test strips for proper exposure. Run your solarization tests on the same film sheet at right angles to the exposure tests. This will give you a series of squares on one piece of film, each representing two factors—the film exposure and degree of solarization.

Gallob recommends the fol- *(Continued on page 122)*

temperature is critical. Other temperatures may vary slightly.

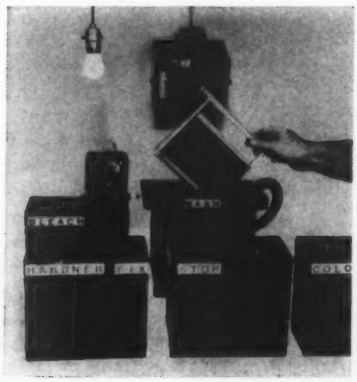
2. Developer temperature is critical. It must not vary more than half a degree under or over 75 F. for best results.



3. Turn off all lights except safelight *(see safelight instructions in text)*. Load film in hanger. Begin developing.

4. If you intend to solarize the film, remove from developer after 7 min. Return to developer after solarization.

6. Place film in hardener-fixer for 3 minutes. White light can then be turned on, left on for rest of processing.



7. Wash the film in running water for 3 minutes. Temperature for this bath can vary from 73° to 77° without harm.

8. Bleach the image by treating the film for eight minutes. Then proceed with last five steps in table at left.

no model fee

Photographer Ormand Gigli tells where you can find pretty girls and how to shoot them

"Want to photograph glamorous models? You can do it without paying fees," says Ormand Gigli, who made the pictures on these pages. "Some of the prettiest girls are found in nightspot floor shows—attractively costumed, illuminated, and ready for your camera. You don't need an expensive one. Any amateur whose camera is equipped with an f/3.5 or f/4.5 lens can make pictures like mine if he learns to shoot at peak of action and can process his own film."

Certainly this photographer should know all the angles. Along with his regular magazine assignments he does a lot of nightspot shooting—has worked out a system to handle the problems it presents.

His first step is to make a reservation for a ringside table, near the center, so he has an unobstructed view for making closeups. Next, Gigli watches one entire floorshow performance without making a single shot. In this way he can anticipate the routine and, in the split second allowed, catch exactly what appealed to him in the first show.

Let's assume that you've sat through one show and are ready to shoot. Many of you will be going on a crowded night, and will have to take all your shots from a ringside table. Just what can you expect to get? First of all you can make photographs like the ones at *left*, *right*, and *bottom of page 61*, because there'll be no obstructing heads to cut off the performers. You can emphasize a showgirl's legs as you'll be shooting up towards the subject. And you can use several professional methods to get variety into your pictures.

Not all your shots need look alike if you try some of the techniques used by Gigli. Take medium-distance pictures (like the one at *left*). These can be made from a ringside table if you take advantage of the width of the stage. Some performers—particularly dancers—move around a good deal. "So, I usually wait till they are on the far side of the stage, then shoot," says Gigli. He adds that this difference between medium-distance and closeup shots can be accentuated in enlarging by printing almost the whole medium-distance negative.

"Another way to get variety," says Gigli, "is with blurred motion." Try contrasting a sharp portion of the picture with an area in movement. Though the shot at the *top of page 60* was made away from ringside, the technique is exactly the same from your table—use a speed which will stop one kind of action, but permit an-

You can make medium-distance shots like this from your ringside table. Leica at f/3.5 and 1/100 second.

Shoot from a low angle to emphasize form. Leica at f/3.5, 1/50 sec.

Like variety? Gigli exposed to stop leg motion but let swirling skirts blur. He used a Leica at f/3.5 and 1/100 second.

other area (in this case the dancers' skirts) to blur.

Usually the show spotlights will be concentrated on the stage and you'll be left peacefully in the dark. However, once in a while a light may glare into your eyes. It's bad enough when you merely watch the show, but photographing it can be disastrous. So wait till the subject blocks out the light, as Gigli did (*bottom of opposite page*) and shoot for back-lighting effects.

There's no magic about shooting floorshows at f/3.5 and 1/50 or 1/100 by existing light. Gigli's pictures prove the point. He uses a definite film-exposure-developer combination which gives good results without objectionable grain, or too much contrast.

To use it with your camera, Gigli advises: load up with Plus-X or Ilford HP3. He feels that Super XX is too grainy and is not much faster than Plus-X. Next, expose by white, not colored lights, at f/3.5 as follows: bright scenes like the shots *page 58, above,* and *top of opposite page,* 1/100; dimmer views like closeup on *page 59,* where only a few spots are beamed on the performer, 1/50; for scenes with even less illumination, *bottom of opposite page,* reduce speed to 1/25 (roughly the equivalent of Gigli's exposure). Owners of cameras with an f/4.5 lens should expose wide open and cut speeds listed here in half, to get similar results.

These exposures are based on development in Ansco's Finex L, and here's what Gigli does. "I develop in a tank for 22 minutes rather than the normal 16 for Plus-X (or 17 for Ilford HP3)—agitate for three or four seconds every minute. All solutions are kept at 68 degrees."

And now a few suggestions before you set out to combine free models with an evening's entertainment—all for the price of one. "Leave your flashgun at home," says Gigli, "unless you want to carry around a piece of useless equipment you won't be allowed to use. A lens shade is another story, however. Next to a loaded camera, this is the most useful item you can take to any floorshow. It's invaluable for cutting out stray light whether from ringside or other angles."

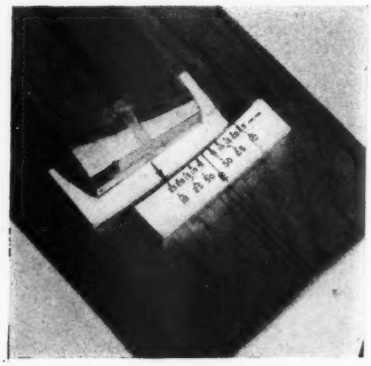
If you plan to do this kind of shooting, it's a good idea to schedule your trip for a Monday or Tuesday night. On these slow evenings, when the place is half empty, Gigli finds he can move around if he does it quietly. Slow nights are also a good time to make a series of a specialty number, like the one *top of opp. page.* Here you need to shoot from different distances to give the series a change of pace. One last piece of advice. Take plenty of film along. Once you start shooting you'll find dozens of pictures you'll want to make. And it's a rare nightspot that carries your favorite brand.—*Joy Rapport*

"Try specialty numbers for a photo series," says Gigli. Exposure: f/3.5, 1/100. Leica.

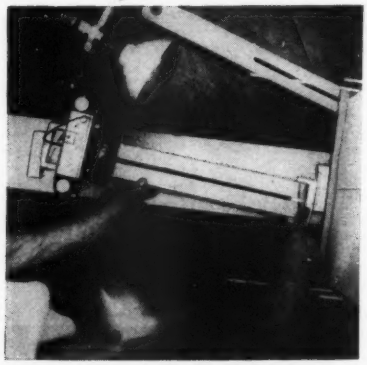
An against-the-light picture made at f/2.8 and 1/60. Leica.

CLOSEUPS... a new world for stereo

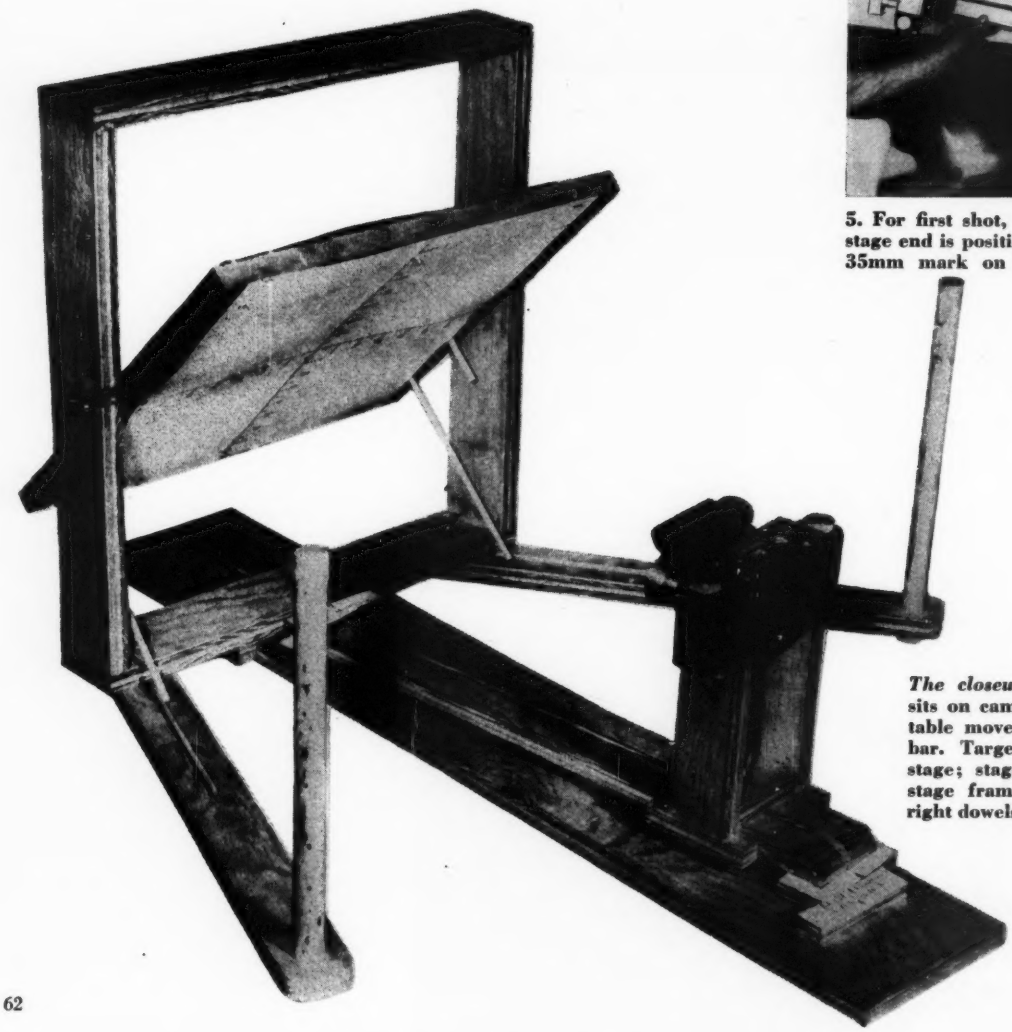
With this ingenious stereo bench you can photograph subjects from as close as four inches. Here's how to build and operate it . . . by Bart Brooks



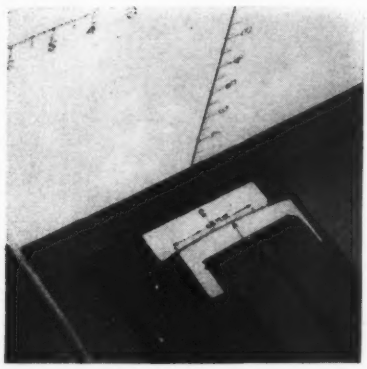
1. Plate with arrow and radius bar guide at camera end are calibrated thus. Setting is for example in text.



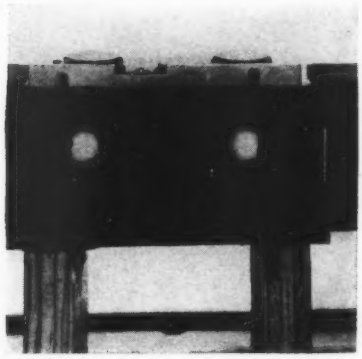
5. For first shot, rail plate arrow at stage end is positioned opposite right 35mm mark on radius bar guide.



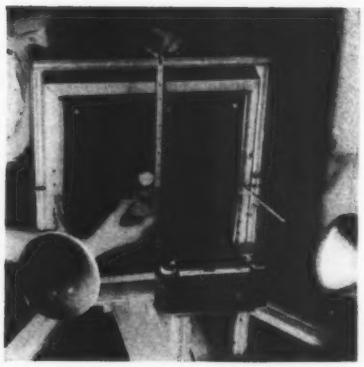
The closeup bench: **Camera sits on camera table. Camera table moves along on radius bar. Target is mounted on stage; stage is adjustable in stage frame. Arms with upright dowels are for the lights.**



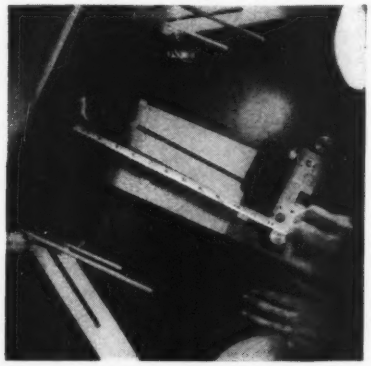
2. Vertical line of target must coincide with plate centerline. Note proper rail plate and radius guide markings.



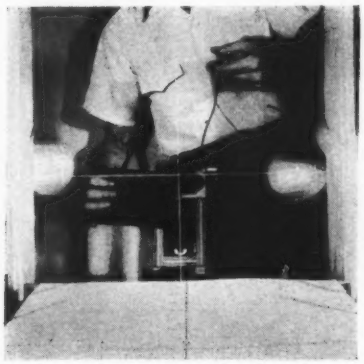
3. With radius bar centered, line up camera by moving it sideways on camera table until target lines match.



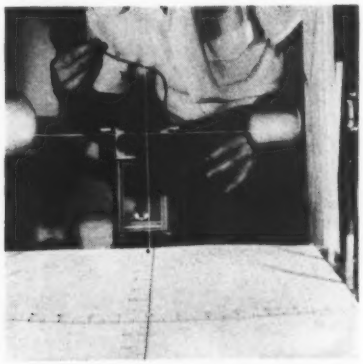
4. Watch (*see text*), hung from top of stage frame by chain, is positioned at center of field with crossed lines.



6. Left lens-to-subject distance is checked with rule. Should be just 13 in. Watch is directly over the center.



7. First exposure is made through left lens, mask held over right. Stage was removed to show technique clearly.



8. Closeup lens shifted to right camera lens, radius bar shifted to opposite markings. Second shot is made.

SOONER OR LATER in the life of every stereographer comes the time when he looks for new worlds to conquer. The world of closeup stereo is for you if you've reached that stage. Once you start looking at objects three-dimensionally from a distance of four inches or so, you will realize what an exciting world of detail there is for exploration. In stereo closeups you will see magnified detail impossible to view with the naked eye. Let's see how that's possible.

If you bring a small object to within about six inches of your eyes you can barely see it clearly. It is extremely difficult to train both eyes on it comfortably. Now bring the object even closer. It blurs and becomes impossible to view with both eyes.

There are no pat systems for taking stereo closeups, no easy cuts. But, with any standard stereo camera, a few inexpensive supplementary lenses and a stereo closeup bench, you can photograph that object in stereo. Then in any standard viewer, by projection, you can study the details of the minute world that your eyes could not see.

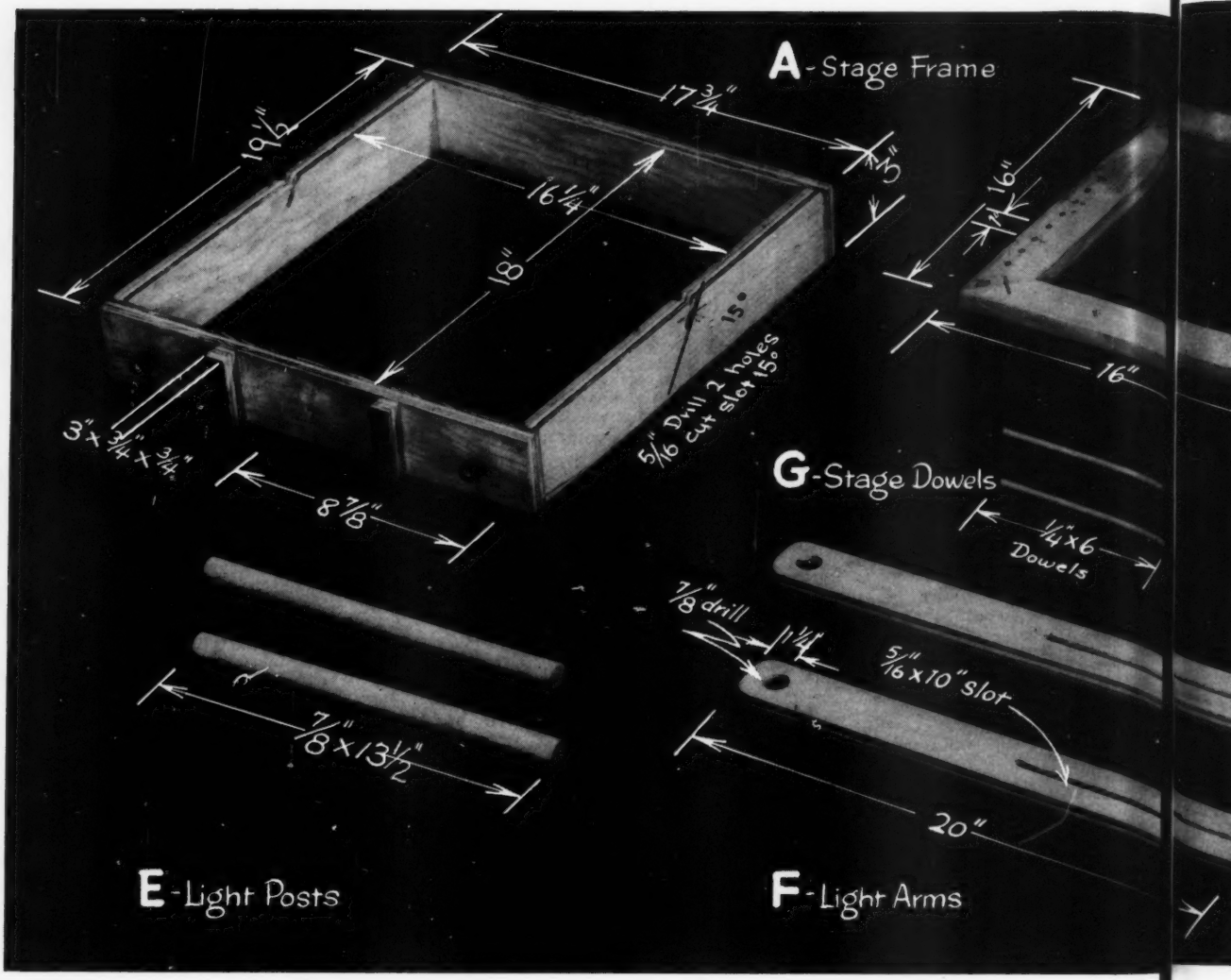
The supplementary lenses make it possible to focus on an object as close as four inches. Naturally, should you move your camera to within four inches of a subject, and the subject were small enough, the lenses would look right past the object on either side and miss it entirely. This is because the camera lenses cannot converge or "toe-in" to look at the object. The stereo closeup bench provides your camera with the individual lens placement necessary to train each lens in turn squarely on the object. Two consecutive exposures must be made, one through each lens, just as though you looked at an object close to one eye, turned your head and looked at it with the other. Only inanimate objects can be photographed.

Unfortunately no such stereo bench is made commercially. Therefore, on the next two pages, we've included plans for the construction of the one *at left*. Not only can you approach your subject to as close as four inches with this bench, but also you can vary the amount of apparent depth produced.

It will work with all stereo cameras, such as the Stereo Realist, Busch Verascope, Revere 33, Iloca and Videon. If you're handy with tools, you can make the bench yourself. If not, take the plans to a carpenter.

Now let's assume you've built your stereo bench. Before you can use it you must adapt it to your particular camera. There are three places on the bench to be calibrated: the camera end of the radius bar (*shown in detail in photo 1*), the guide and *(Continued on page 130)*

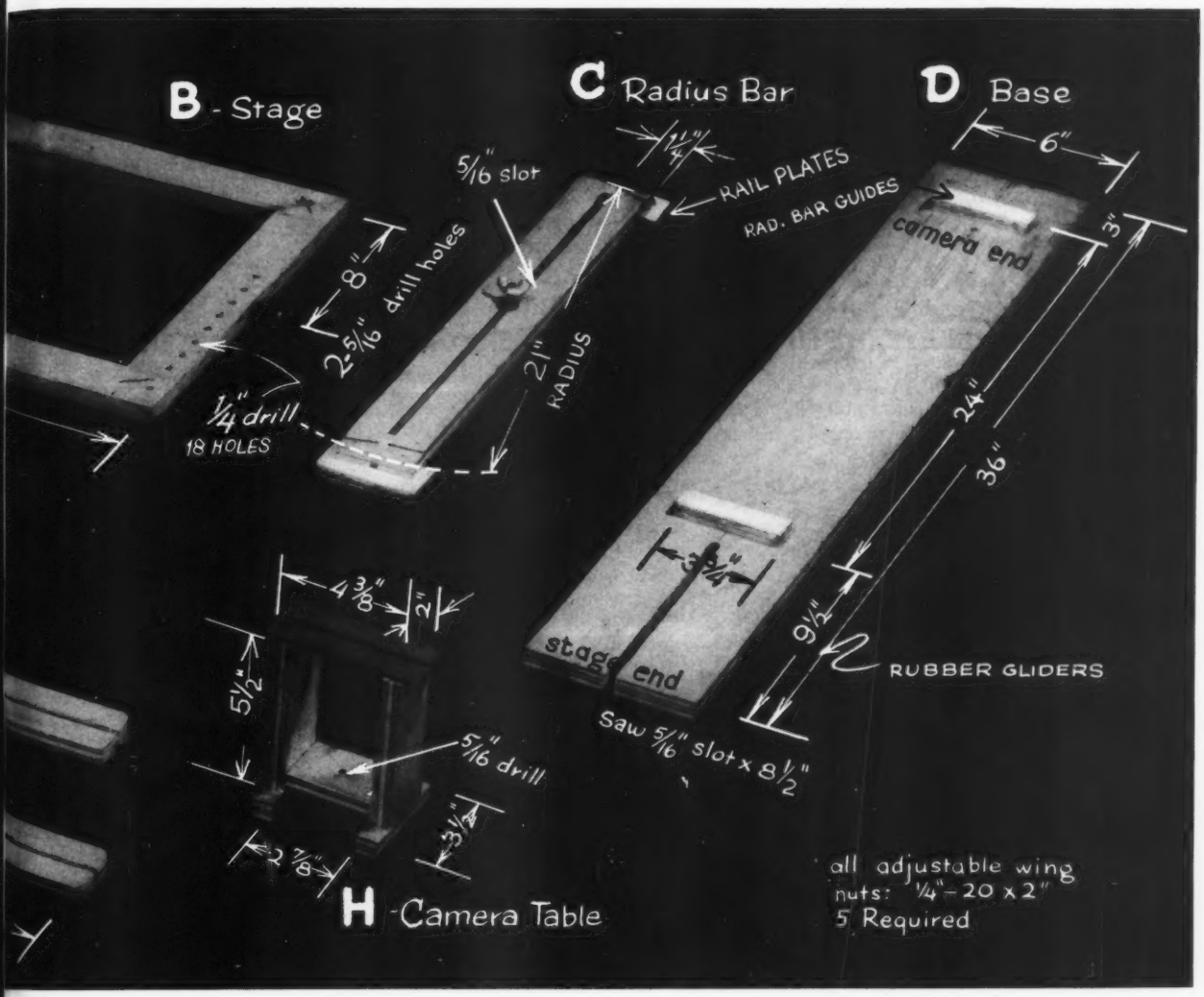
Here are directions for construction ▶



Here are directions for making the stereo closeup bench.

A. STAGE FRAME. Using ¾-in. plywood, cut two pieces 3 x 17¾ in. These will form the top and bottom of your stage frame. The sides of the frame, cut from the same thickness of plywood, should be 3 x 18 in. In the illustration you'll notice two slots cut in the side. Make them by clamping both sidepieces together and drilling a 5/16-in. hole through both pieces exactly in the center but ¾ in. in from one edge. Using this hole as a base, mark off an angle of 15° from the near edge. Saw along this angle from the edge down to the hole. Enlarge this slot until it is 5/16 in. wide. On the bottom piece of the stage frame in the illustration are a central hole, two wooden runner guides and near the edge, two holes with stove bolts. The 5/16-in. central hole will receive the bolt that clamps the stage frame to the base (D). The two guides are located 3 in. on either side of the hole and are made of ¾-in. plywood, ¾ x 3 in. They will position the frame on the base correctly. Glue or nail them to the bottom of the frame. The stove bolts will hold the light arms in place when the bench is completed. For the stove bolts, drill two 5/16-in. holes 2 in. from each end of the stage frame bottom. The bolts are 2 x ¼ in.—20. (All bolts used are of this size. Nail and glue the frame together as in the illustration.

B. STAGE. The stage holds all objects to be photographed. It will be held in the stage frame slots by two studs and wing nuts. Make the stage an open frame of ¾-in. plywood 2 in. wide and 16 in. square. See illustration for construction details. Drill two ¼-in. holes in the center of two opposite outside edges. These should be ¾ in. deep, to receive the studs. For studs, hacksaw the heads from 2 x ¼ in.—20 stove bolts. Fill the two holes just drilled with plastic wood. Immediately force the studs into the soft plastic wood and allow it to harden.



The nine holes on each side of the stage, giving the "Swiss cheese" effect, are designed to hold the stage dowels (G) so a platform can be mounted at any height on the stage. The ¼-in. holes, spaced 1 in. apart, should be drilled all the way through the face of the stage. Start drilling the holes from the bottom of the stage, ¾ in. in from the outside. The seventh hole should be just opposite the two supporting studs.

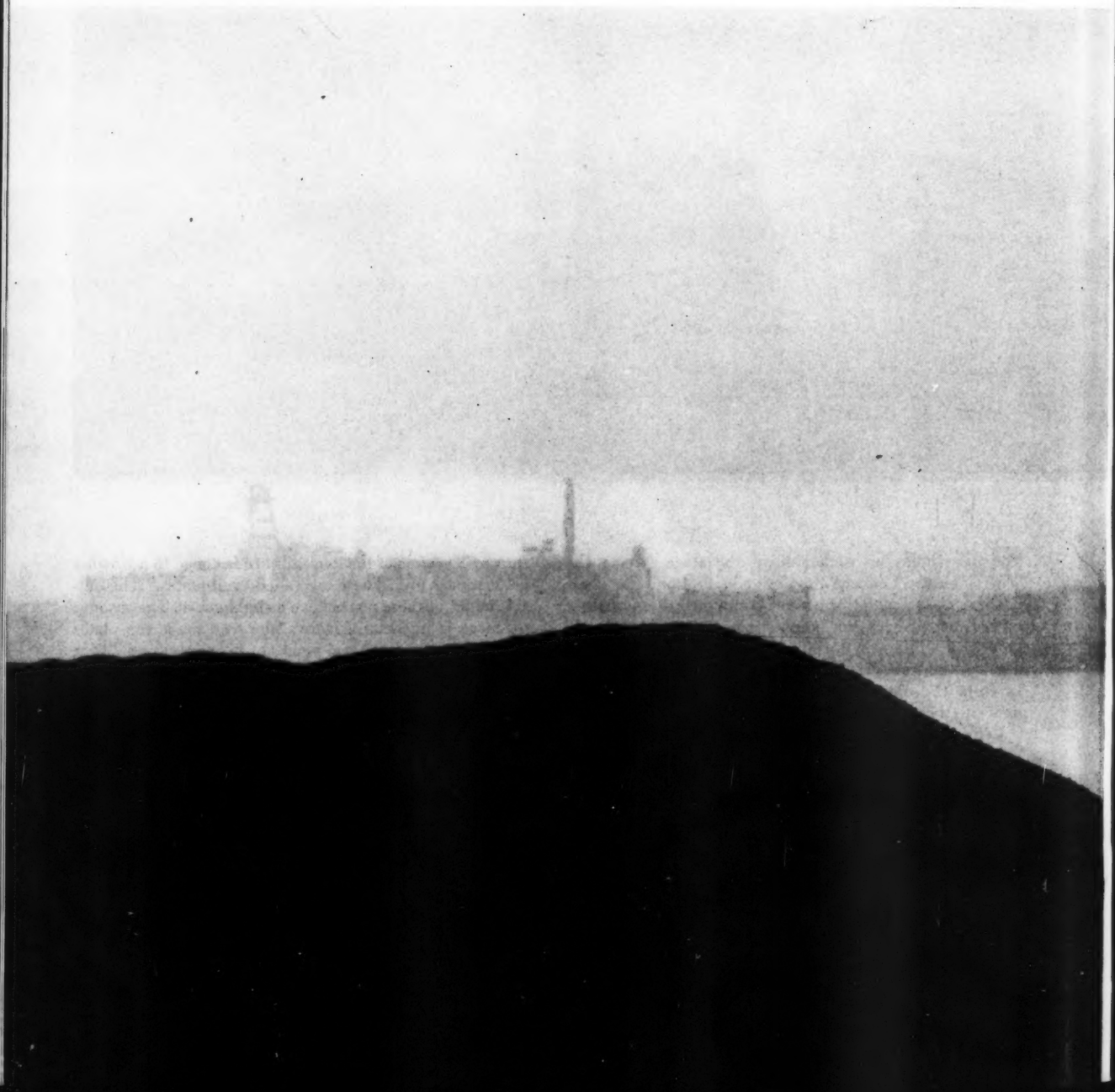
Centered on the face of the stage, install a piece of ½-in. building insulating board 14 in. square (not shown).

C. RADIUS BAR. The radius bar will hold the camera table and camera when the bench is completed. Its two ends act as runners positioning the camera for automatic "toe-in" at any distance. The two long rails are cut from ¾-in. plywood. Each rail is 1¼ x 21 in. The slot between the rails is 5/16 in. wide and is held at that distance by two small scraps of wood which are glued between the rails, one at each end. These "rail spacers" are 5/16 x ¾ x 1¼ in. The slot is for a bolt and wing nut, as shown. The ends of the two rails are fastened to a wooden plate at each end. These are called "rail plates." The outside edges of these plates have a slight curve. The amount of curve is important. Here's how you make the plates and the curve. Clamp two blocks of ½-in. plywood, 3¾ x 2½ in., together. Place them flat on a large board or the floor. Draw a centerline through the 3¾-in. edge. Continue on this line to a point 19½ in. from your block. This is the fixed point for your compass or you can use a piece of string 21 in. long fastened to a pencil on one end and held down at this compass point by a thumb tack. Draw a radius lengthwise on your block. Now with the blocks still clamped together, cut along the pencilled line with a coping saw. You will then have four pieces of wood, two inner pieces, two outer pieces. The two inner pieces having the convex ends are the rail plates. The two outer pieces with the concave ends will be used when we construct the base (D). Center the ends of the rail assembly on the rail plates *(Continued on page 112)*

35 MM SERIES

Louis Stettner

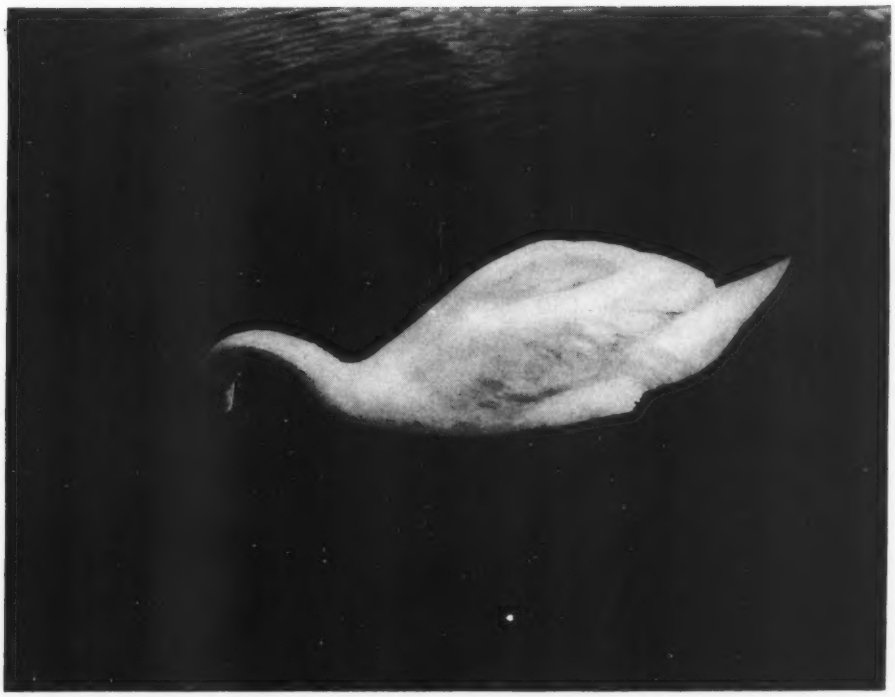
CAMERA AT HIS EYE, HE FINDS "FORM" IN EVERYDAY SUBJECT MATTER



A Leica with normal length (50mm) Summitar f/2 lens makes up Louis Stettner's shooting equipment at the present time. Content concerns him most. He says, "I want the image to be so strong in itself that techniques and tonalities are secondary," and so holds himself to this most basic equipment in order to concentrate on the very important thing—the subject.

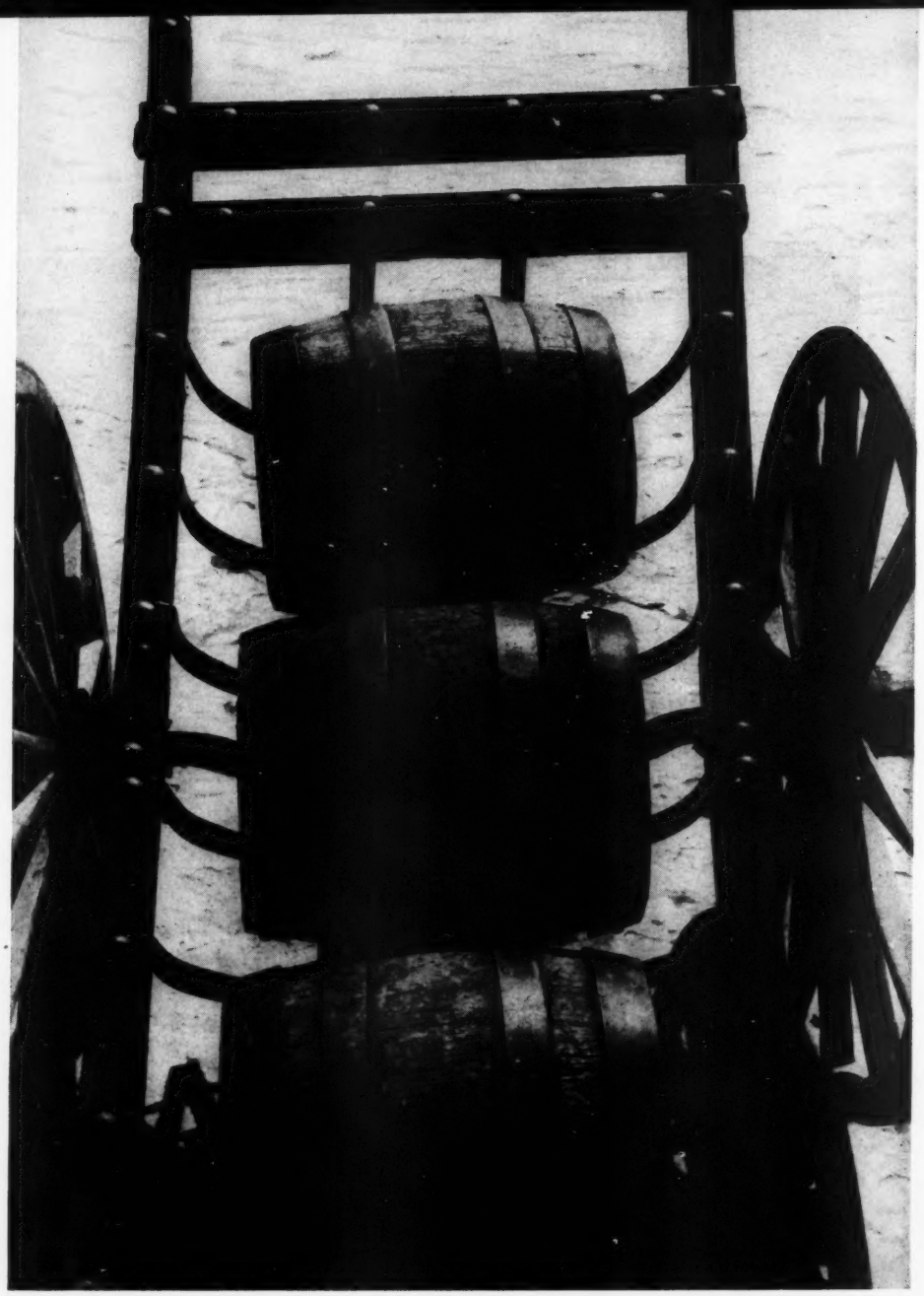
Although he has used a reflex camera for much of his work in the past, this young East Side New York photographer now vastly prefers a 35mm camera. Why? "It's so simple," he explains, and jokes, "it is an instrument of the intellect rather than of the stomach"—the point from which the reflex type of camera naturally is operated. Stettner feels that the 35mm's speed and maneuverability, its intimacy with the world at large, free the photographer to capture the fleeting image. This is not always so easily done with other cameras. Stettner works from a preconceived notion about the basic visual form of each of his photographs. This, and his knowledge of what he can get within the limitations of his equipment, determine the pictures he shoots. This portfolio shows with what perception Louis Stettner views the scene about him, and with what skill he has interpreted it through the lens of his 35mm.

AFTER STRUGGLING up a sliding coal pile, Stettner photographed a gull gliding through smog over New York's East River. The V-shaped coal formation repeats pattern of gull's wings. Made on Plus-X, f/2.8 at 1/500 second.



IN LONDON'S HYDE PARK an often-photographed swan strikes independent pose which is quickly caught by fast operating 35mm. "I always imagined this picture as a question mark," says Stettner, "and made it as a joke. Or perhaps," he adds, "this is just an example of English modesty!" Stettner developed all films for these shots in Microdol to permit giant fine-grained enlargements. Made on Plus-X film, f/8 at 1/200 second.

WHILE DUTCH CHILDREN, *left,* express various moods in play, Stettner records their wide range of spontaneous emotions in one photograph. He opened the lens and made a low-angle shot directly into the sun to emphasize brightness—a technique in keeping with his ability to capture a not unusual moment in the most unexpected terms. The extremes of black against white in the areas that roughly define the figures, and strong swoop of indefinite clothesline give picture its visual-stopping power. Made on Plus-X, f/5.6 at 1/200 second.

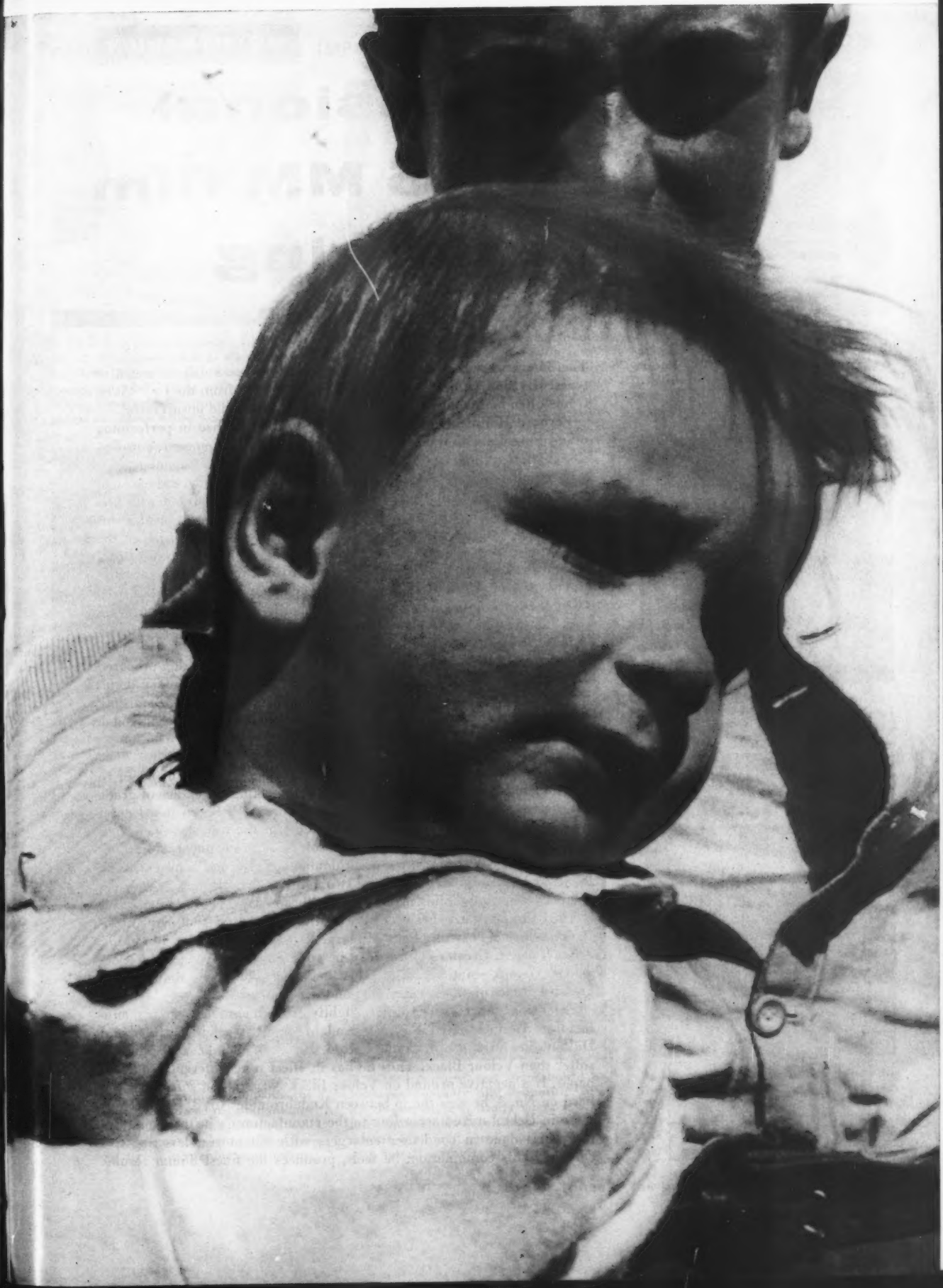


STETTNER'S SHOOTING from a high angle has flattened out his subject until it almost becomes an abstract design. Note how he cropped right into the wheels, purposely to heighten the abstract quality of the composition. Our experience tells us that barrels and wheels are round, and this knowledge makes us see depth where the photographer has destroyed it. The conflict between the reality of these objects and their apparent abstraction enhances the impact of the photograph. The 35mm is an especially useful camera for selecting details and making them into significant pictures. Such a subject as these wine casks on a cart, a commonplace fragment of daily Spanish life, becomes a strong visual image when set off in the sharp isolating frame of the camera. The size of the original print measures 12⅞ x 19¼ in. Stettner feels "a picture finds its tonal range when blown way up." Made on Plus-X, f/11 at 1/200.

AS A GRUMPY PARISIAN picked over his francs to pay for apéritifs, Stettner made the candid shot for which he had so patiently waited. The greatest difficulty here had been to shoot when the subject was not looking up at the camera in order to "get" the snow on his hat brim—which gives a bizarre mood to the photograph. Those glasses in the foreground, which make an interesting irregular pattern, incidentally pose some amusing questions for the careful photo reader. Can a Frenchman drink four apéritifs before snow can melt? If so, how cold are the cafés in France? Stettner thinks that the incongruity of snow and empty glasses will jar, and thus provoke the interest of the reader. The diffused brightness of the background (made possible by shooting in available light with a wide aperture and slow shutter speed) effectively sets off this dark, bundled figure. Made on Super-XX film, f/2 at 1/30 second. Leica was handheld.

YOUNG SPANIARDS, *following page,* are restless before the camera in the heat of high noon. This is no casually snapped picture; the photographer did not record without a certain passion this scene of four mute faces. He moved around the subject to find the best use of light—and made a highly charged subjective interpretation. For this reason he violates the elementary rule about sun in the eyes. The extremely bright sunlight of Spain is accentuated by the harsh, macabre effect of the subjects' shadowed eyesockets—which is one man's expression of the hardship of living in an intensely sun-bitten area. Shutter speed was 1/200, and aperture f/11, but a dazzling brightness penetrates the whole photograph. Note the three-dimensional feeling given by the baby who seems to pop out toward the camera from his sister's arms. Stettner had intended to blend the figures into the wall to give a mural-like effect.

ABOUT THIS PICTURE



professional 35 MM film enlarging

by ARTHUR KRAMER

The 35mm worker is often confronted with the most difficult negative types. His ability to produce the best possible print from the tiny 35mm frame often marks the successful photographer from the unsuccessful.

Bernard Hoffman Labs, Inc., in New York, specialize in performing minor miracles with difficult negatives. Most of the customers are professional photographers and Hoffman himself was for years a photographic staff member of *Life* magazine. He knows just what can be done with a negative. Special enlarging techniques have been worked out with him for the amateur or professional with limited space and equipment at his disposal. *Below*, the problems of selecting the correct grade of paper, the proper developer, the best enlarger type are discussed. On page 75 you'll find the preliminary steps of cleaning a negative, hiding negative scratches and professional test strip techniques. On pages 76 and 77, you'll be taken through the making of an enlargement from a most difficult negative. Instructions on drying and finishing are on pages 78 and 79.

Because 35mm enlarging is so exacting, we must assume you have basic knowledge, have done some enlarging, are familiar with mixing prepared chemicals, making test strips, selecting papers, doing elementary dodging and burning in. If you aren't, first read MODERN's series, *Enlarging from A to Z* (January through May, 1953), or purchase the 25-cent Kodak booklet, *Developing, Printing and Enlarging*.

◁ Here are five negatives each requiring a different grade of paper to make a good print. The determining factor in making the choice of grade will be negative contrast. Note that the difference between the deepest shadows and brightest highlights is extreme in the top negative. High contrast negatives of this type require a soft No. 1 grade paper. If the contrast of the negative is still too great double your normal exposure, soak the exposed paper in cold water for two minutes, then process in your developer. Also try doubling exposure and diluting developer by 50 percent.

The bottom negative has very little contrast and is typical of many negatives made using existing light and large lens apertures. This will require a No. 5 paper. Greater contrast can be gotten by using concentrated developer (stock solution). The other negatives illustrated require progressive grades of paper, depending on their contrast.

Enlarging paper grades differ slightly from manufacturer to manufacturer. Hoffman used Eastman Kodabromide in grades 1 to 5 and DuPont Velour Black in grades 1 to 4. He finds Kodabromide slightly softer than Velour Black. Thus he has in effect nine different grades of paper. If a negative printed on Velour Black No. 2 is too soft but is too hard on No. 3, he uses the in-between Kodabromide No. 3. He develops these in Dektol mixed according to the manufacturer's instructions. Enlarging is done in condenser enlargers with 35mm glassless negative carriers. This combination, he feels, produces the finest 35mm results.

PRELIMINARY STEPS ARE IMPORTANT. FINAL RESULTS WILL DEPEND ON THEM.

1. First give negative dustproofing with anti-static cleaner such as Photo-Sweep on clean lintless cloth. If negative has many scratches, treat with petroleum jelly. Work small amount into both sides. Use clean white working surface.

2. Use thumb and forefinger to smooth out jelly. Work in one direction only. Don't apply much pressure. Use jelly sparingly. Make sure your hands are absolutely clean and dry before handling negatives in the manner shown.

3. Work jelly into an even coating with tuft of cotton, gentle back and forth motion. When finished examine negative for loose strands of cotton which may stick to surface. With each negative, use new cotton wad to avoid grit.

4. Use surgical syringe to blow dust particles from negative. Particles which refuse to come off can be removed with camel's hair brush. Don't pull negatives through carrier. Position each negative separately, opening carrier each time.

5. Always focus upon a piece of paper of the same weight as that which you intend to use. Never focus directly on the easel since paper thickness will throw the focus off. Back of old print will do nicely. Make sure it stays flat.

6. Diaphragm of enlarger lens should be kept wide open while focusing. Various magnifying devices can be bought to help you attain sharp images. After focusing, stop lens down to f/8 (for an average negative) and turn enlarger on.

7. Cut test strip from batch of paper to be used. It should cover both the brightest highlight and deepest shadow in image area. Only experience will teach you proper exposure times for your negatives, particular equipment.

8. After exposure, test strip should be immersed rapidly and smoothly into developer. Slide it under surface. Agitate during development by rocking tray if it's small, or by flipping strip with tongs if tray is too large to rock.

9. Develop test strip *for full time* indicated by developer manufacturer. Wash, fix, turn on white light. Generally, if image is too harsh or too muddy, the paper grade is wrong; if too dark or light, the exposure time is wrong.

Learning to make the perfect print will take time.▶

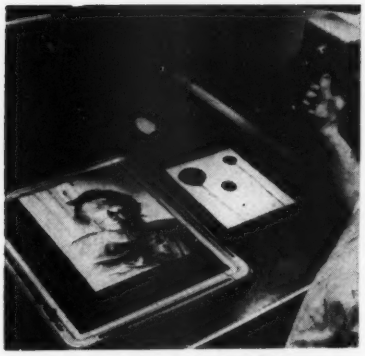
35MM ENLARGING IS AN ART. HERE IS HOW YOU CAN GET THE MOST FROM TRICKY NEGATIVES.

Below are two prints made from one of the author's toughest negatives. The top print is the best enlargement that could be made on No. 3 DuPont Velour Black without any manipulations. The bottom print was made on the same paper and grade with Hoffman lab techniques. The difference is quite pronounced. Let's see how it was accomplished.

The 35mm technician has two points during his work where he can effectively control specific print areas. During the actual exposure, he can dodge a shadow area, preventing it from blocking up. He can burn in a stubborn highlight area if he wants detail in it. He may also exercise control during processing. While the print is being developed, he can bring up highlight areas by applying heat with the palm of his hand, warm water, or warm developer. Make sure, however, if you try these (*as illustrated in pictures at right*) that you don't keep the print out of the developer for more than 15 seconds at a time. If you can't get all your work done in this time, replace the print in the developer for five seconds. You can then remove it and put it back in a water bath for 15 seconds for further manipulating. Don't attempt too much, though. Extended use of these methods will cause staining.

Once the print is in the hypo for 30 seconds, you can turn on the white light and examine the shadow areas. If they are too blocked and lacking in detail, they can be reduced with potassium ferricyanide (*as illustrated*). This chemical and hypo form Farmers Reducer. Mix the potassium ferricyanide as follows: 1 oz. of crystals to 32 oz. water. To apply, dip a water-moistened tuft of cotton into the potassium ferricyanide solution and swab the shadow areas for a few seconds. Then place immediately into a water bath to stop the action. After 10 seconds, remove the print from water and see if it needs further reduction. If it does, soak it once again with hypo and repeat the reducing operation. If it doesn't, place it back in hypo for full fixing time.

If your prints are consistently gray, your darkroom safelight may not be quite as safe as you think it is. Here's the way to check. Start to make an enlargement from a negative with fairly even contrast and density over the entire picture area. Make the exposure *with the safelight off*. Now cover one half the enlarging paper sheet with a cardboard and turn on the safelight. The enlarging paper should be about average working distance from the safelight. After the paper has been exposed to the safelight for five minutes, turn off the safelight and process the paper for the proper time in darkness. Examine your print. If there is any demarcation line between the two halves of the picture, the safelight is unsafe.



1. When ready to begin final enlargement, remove focusing sheet, replace with proper grade of enlarging paper. Place all printing accessories—dodgers—nearby. An electric timer hooked to the enlarger's light is most convenient.

5. Here the printer notices that the highlights are not coming up swiftly enough while shadow areas are darkening too quickly. Print is immediately transferred into plain water bath to slow development as much as possible.

9. For small highlight areas which you wish to bring up, wrap cotton around a toothpick, swab on hot developer. Don't keep print out of developer for over 15 sec. Return print to developer for 5 sec., then take the print out again.

2. Shadow side of face is held back by dodger made of wire rod and cardboard which is kept in constant motion to prevent its sharp edges from projecting onto print. Large sweepsecond timer's handy to note dodging time.

3. Cardboard with hole in center is used to burn in highlight side of face, hold back rest of image. Only much experience or many test strips will tell you proper dodging times to use for each particular type problem you will face.

4. Immerse paper rapidly into the developer as you did with test strip. Handle paper with rubber tipped print tongs to avoid scratching the soft emulsion on prints. Keep test strip beside tray as guide to degree of development wanted.

6. Printer dips palm of hand into developer and rubs highlighted area gently while lifting print from water bath. Warmth of hand will increase speed of development slightly, help to bring the highlights up quickly. Don't rub hard.

7. If area does not respond to palm treatment, printer dips highlighted edge into hot water at 110° F. which increases the speed of the developer already soaked up by the print. Keep print in slight motion to avoid a line.

8. For stubborn highlight areas, or shadow areas overdodged, apply concentrated developer at 110° with a wad of cotton while holding print out of water bath. Try both palm rubbing and hot water before resorting to hot soup.

10. After development is satisfactory, wash print in water bath, transfer to hypo, turn on white light after 30 sec. Evaluate shadow areas for possible reduction. If you put hands in hypo, wash as soon as possible. Change towels often.

11. Potassium ferricyanide (see text) and hypo form Farmers Reducer. Swab ferricyanide on blocked shadows with cotton-wrapped toothpick for no more than 2 sec. Don't wait to see reducing action. Place in water bath for 10 sec.

12. Complete fixing time. Then transfer print to running water bath. Wash for 60 min. Devices such as Kodak Automatic Tray Siphon insure efficient washing. If in doubt, use DuPont Wash Test solution to check completed wash.

Now the print must be dried and finished.▶

DRYING AND SPOTTING: TWO FINAL STEPS IN MAKING A 35MM ENLARGEMENT.

Your print is now in the wash water. It must be dried. Whether it's a paper with a glossy or coarser surface, it will help to bathe it first in some rinse containing a print-straightening solution such as Ansco Flexigloss. Glossy surfaces will tend to produce better prints if Flexigloss is used. Flexigloss also lessens the possibility of curling when papers are dry. This is especially helpful with single-weight paper where the tendency to curl is great.

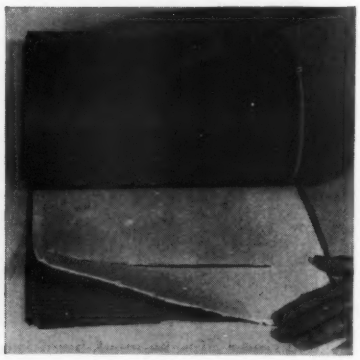
You don't have to ferrotype glossy-surfaced prints unless you want the characteristically brilliant, smooth, slick finish. Instead, you can dry glossy papers in the same manner as semi-matte or lustre surfaces. The result will be a dull sheen finish, a bit finer than lustre. Never use a ferrotype tin with any other surface than glossy, however. You may ruin both print and tin.

Drying a glossy print on a ferrotype tin is easy—once you get the system down pat. Proper technique will result in an even high gloss. The prints should pop off the tin by themselves when dry. If you must have the prints in a hurry and can't wait until they dry naturally, heat the ferrotype tin from the rear evenly and gently. An infrared lamp is a good heat source. Don't attempt to peel prints from tins. Rings resembling clam shells which sometimes appear on glossy print surfaces indicate the prints have been dried unevenly or too quickly. Good glossy prints have mirror-like surfaces.

It's easier to dry non-glossy print surfaces. The prints should be placed in a blotter roll or on an electric dryer. Blotter rolls are recommended over blotter books because they impose a backward curl on a print, offsetting the natural inward curl most prints develop. In all blotter rolls, one surface should be smooth and lintless, the other made of a blotter material. The prints should face the smooth material. The back of the print must always be towards the blotter. If you make an error in placement, remove print and wash it off in the Flexigloss bath to remove

1. After prints have washed thoroughly, place them in Ansco Flexigloss bath, mixed according to directions on bottle. Flexigloss will help curb curling when dry, improve chances of getting good glossy prints. Directions on bottle.

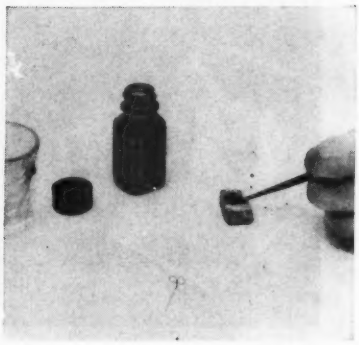
2. If print does not have a glossy surface, remove as much moisture as possible from it before drying. Take from bath, use sponge or squeegee over both front and back of print until both surfaces are completely free of droplets.



3. If you have an electric dryer, follow directions of manufacturer. If not, use a blotter roll. Place sponged prints face down on smooth surface with back to blotter surface. Don't remove prints until they are dry, free from all dampness.

7. There are many ways to spot prints. You can use Kodak Spotting Colors (see *Enlarging A to Z*, May 1953). Here's an alternate method. You'll need bottle of Spotone No. 3, small piece of sponge, finely pointed brush, and shallow glass.

8. Wet sponge thoroughly. Wring out partially. Wet brush tip in water, pick up a small supply of Spotone with tip and transfer it to the sponge. You don't need much Spotone. A little goes a long way, works on glossy or coarse surfaces.



9. Use sponge as a palette. Mix Spotone on sponge with water until you attain the desired shade of gray or black, matching the print area on which you intend to work. Try on scrap of enlarging paper, before attempting any work.

any blotter line which may be sticking to the print surface.

When the print is dry examine it closely. You'll find some small imperfections that may not have been apparent while the print was being processed. This is especially true when dealing with enlargements of 35mm negatives. The dust spot on a 4 x 5 negative may hardly be noticeable when an 8 x 10 print is made. The same size dust spot on a 35mm negative will be greatly enlarged. Just how fine should spotting be? You shouldn't expect to spot prints well enough to go under a magnifying glass. If the spots aren't noticeable to the viewers unless pointed out specifically, you can credit yourself with a good job of print spotting.

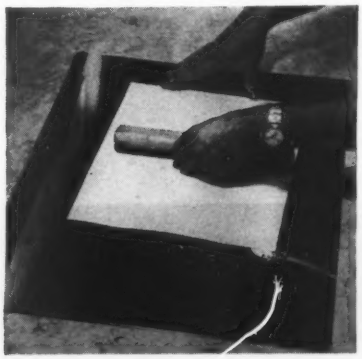
It's not advisable to attempt to fix tiny pinholes on the negative. There are few professional retouchers who will handle 35mm negatives. If you make a mistake while negative retouching, you may very well ruin the negative. Do your retouching on the print itself. At the worst, you may ruin the print. But you can always make another if you haven't manhandled the negative.

If you know beforehand that the negative has pinholes and will make a print with many imperfections, you can save yourself a good deal of trouble by choosing a fairly rough-textured print surface. Such surfaces hide defects to a great extent and spotting is less evident when done on rough surfaces.

But some defects will show up and must be fixed. The method of applying Spotone No. 3, shown *below*, differs from the manufacturer's instructions. It works well with print surfaces having blue-black tones. For warmer or brownish emulsion papers, you can get Spotone No. 0 or 2 and mix a bit with the Spotone No. 3 for in-between hues. When spotting always keep a scrap piece of developed enlarging paper handy. When you've mixed what you think is the proper shade for spotting, try it out on this scrap paper. Shades often look different on paper than they do on the sponge.

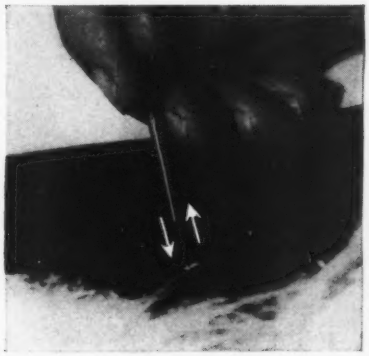
Etching a black spot is probably the most delicate of all spotting operations. Do not dig out the black spot and fill in the white hole with Spotone. This will mar your print surface. Instead, scrape away the paper's surface gently until you reach the proper tone.—THE END

4. If paper has glossy surface you can use a ferrotype tin to make it glossier. Tin must be clean and scratchless. Both print and tin should be thoroughly wet at time of contact. Don't sponge print first as you would do with a blotter roll.



5. Remove all air from between the print and tin surface with a rubber roller or squeegee. Apply pressure evenly over entire back of print. Print should remain firmly fastened to tin surface when finished. If not, begin again.

6. Wipe off excess moisture with sponge or rag. It's best to let ferrotyped prints dry at room temperature. If you *must* force dry, apply moderate heat evenly to back of tin. (See text for complete instructions on forced print drying.)



10. When you have the proper Spotone shade, pick up a small amount on tip of brush, apply to area with small dots as indicated. Keep applying small dots to spot until the area blends completely into the rest of the print. Then let dry.

11. You can't apply Spotone to a black speck. Instead, use the point of a *very sharp* etching blade. Touch tip to black spot with motion and angle indicated. Scrape gently until you reach proper shade. Practice on reject prints first.

12. A blade for removing dark specks in print must be kept sharp. Paper dulls a knife easily. If you're not adept at using blade sharpeners, buy an instrument whose blades can be removed and replaced quickly. Change blades often.

VICTORIAN TRAVELOGUE

GLOBEGIRDLING WITH AN EARLY KODAK . . . BY ALEXANDER ALLAND

This is a tale from a rolltop desk. A while ago I picked it up at auction, contents included. The desk is substantial, and the contents showed that its former owner was, too. He was a businessman who travelled widely, for here were hotel bills, rail and steamship ticket stubs to prove it. But that wasn't all. He had had a hobby and developed it to proficiency. In another package, carefully wrapped against damp, was the evidence—a large file of negatives! Hasty perusal showed they matched the itineraries. He had gone all over the globe (1895-1910) and had taken his camera with him.

A talented amateur photographer, as these pictures show, he had jotted down his ideas and queries on picture taking, the future of the camera, possibilities of color, the consideration due amateurs since they spend enormously, and what profitable business could be built on manufacturing for their needs. Finally, he summed up photography as a social adjunct with, "I find my 'box of tricks' in the shape of a hand camera a perpetual passport to favor."

Bought in the early 90's, the camera cost about $50. It was small for the time (7x5x5½), folding, equipped with a wonderful new device—a rolled film which dispensed with fragile glass plates—and took forty-eight 4 x 5 exposures on a single roll! It could take pictures as close as five feet at a 25-35th of a second, and weighed well under four pounds. And the owner could carry enough film at small inconvenience to photograph a 10,000-mile trip.

ST. PETERSBURG, RUSSIA, 1899. My one bright day in Peter's capital was put to good photographic use. I chose a mercantile street near the ship canal, full of traffic. Hazy sun gave light enough to get the details of the wide cobbled avenue showing droshkies with uniformed drivers. But for them and for signs in Russian it might have been a street in a Western city. The angle near a bridge connection gave me a fine profile of the busy thoroughfare. ▷

CHINA, 1900. Coming from a temple toward its Treasury near by, I saw a group of Chinese about to make a ceremonial offering. They kindled sacrificial paper money in a basin before throwing it into the Treasury, and lit joss sticks in the flame. Native bystanders paused or knelt in silence. Their queues, badge of Manchu servitude, hung unmoving. The coolie forgot his laden balancing pole. No wind stirred the ◁ cedars. My picture had composed itself.

SPAIN, 1905. The Civil Guard (*far left*) is an important body of men. A pair rides on every train, and detachments are stationed in each town and village, in addition to mounted police. They are continually reassigned to prevent their becoming overfriendly with those they are intended to control. The result is they know the feelings of the people. Always in couples, a young man accompanies an older one.

NICE, FRANCE, 1903. Language is no barrier when women want to strike a bargain. The flower mart was tended by market women, a type recognizable all over Europe. Absorbed in their business, they turned their expressive backs to me, and I was able to snap the transaction. The buyer holds up two firm fingers. Not another sou! But her pensive, Gibson-girlish companion is content to enjoy the flowers, and unconsciously give me a good portrait. ▷

REYKJAVIK, ICELAND, 1903. There is no dock, so the steamers anchor in landlocked Faxa Bay. On their arrival, small boats full of people come from shore, often to meet friends. Landing is made at one of several piers. The principal pier where I landed is of stone. The men look vigorous, the women handsome. Though it was night in temperate latitudes, the Arctic sun was cloudless and gave me ample light. Absence of customs formalities enabled me to make the most of my time to photograph pier and harbor at their busiest (*far left*).

CAIRO, EGYPT, 1902. One can stand on almost any street in this cosmopolitan capital and see representatives of three civilizations pass, but I chose a residential quarter. The unpaved street was narrow and traffic largely pedestrian. New, comfortable looking houses faced those old and crumbling. Merchants, holy men, veiled women—Arab, Egyptian, Nubian and Greek—crowded my lens. Street vendors, water sellers, urchins shouted in Arabic. If only the camera could register street cries and smells! ▷

JAPAN, 1900. The swift westernization of this island kingdom has not penetrated its countryside. The stylized Japanese print, familiar to curio shoppers in America, comes to life outside city limits. I stood on a foot bridge leading over a stream hoping to get a picture of a river skiff with ribbed sail, beached between boulders. The water, vine-hung rocks, even the trees, resembled the delicate brush work found on Japanese screens, ◁ lanterns, tea sets, trays. THE END

SAN FRANCISCO HAS GALA PHOTOGRAPHIC FIELD DAY

The madness which yearly overtakes the East Coast in the form of a tremendous photo show has finally become contagious. This year the West Coast had its own—San Francisco's International Photographic Exposition. It turned out to be one of the largest ever—flashbulbs popping, pretty models, myriad prizes, and 23,000 visitors.

There was a serious theme, but also a gay side which gave the Exposition the feeling of a circus—a photographic "Big Top" complete with side shows, booths and feature attractions. Mixed in with pictures submitted by photographers, and displays showing almost every use to which the camera is turned, were stage sets, demonstrations, contests, models.

And everywhere flashbulbs—particularly around movie actress Jane Russell, theme girl for the jamboree. During one long afternoon she posed against a succession of stage sets for a continually changing group of picture makers. In addition, the National Press Photographers Association and the San Francisco-Oakland Press Photographers Association, which sponsored the show, had provided a staff of pretty models who were ready, able, and willing to pose during the five days the Exposition lasted.

The more serious minded could visit a Signal Corps booth showing the military uses of photography. Not far off the Marine Corps had a replica of the Korean "Hill 206" with Corps personnel in battle dress complete with simulated wounds to give pictures by visitors a "front-line" feeling. But perhaps the most spectacular exhibit was a vivid reconstruction of an automobile wreck with newspaper men standing by to give tips on press work techniques.

As usual in photo shows, the equipment drew large crowds of people who looked the new offerings over carefully—did some quick mental arithmetic involving their bank accounts.

On the not-for-sale side were two giant cameras, one a handmade model of the Polaroid Land Camera, for making 8 x 10 prints; the other a gigantic replica of the 35mm Japanese Canon camera, complete with electronic flash. The tube operated in a reflector 5½ feet in diameter.

It was the picture exhibits, however, which got the closest attention. One of these was the stunning display of prints from the files of *Life* magazine, devoted in part to reproductions from their former feature *What's In A Picture?* It demonstrated the tremendous power of words and pictures combined—something not touched on elsewhere in the Exposition.

Fine as it was, however, the *Life* exhibit was not the star of the show. That distinction was claimed jointly by the photographers who sent their work half way around the world to hang along with that of others in the enormous Civic Auditorium which housed the Exposition. Nearly 1,500 prints were displayed representing some of the finest material to be found in the photographic field. Newspapermen, other professionals, amateurs, and camera club members were all well represented.

Top among 90 winners were the following who received "Best of Show" trophies: Jack Hutton of Ohio's *Columbus Dispatch*, American press; Mitsuo Someya of the Tokyo *Mainichi*, foreign press; Fritz Henle, New York, New York, professional class; Clarence T. Arai, Seattle, Washington, amateur class.

—*Daniel Dixon.*

***Life's* exhibit (*above*) and Jane Russell (*below*) both drew crowds.**

PHOTOS BY RON PARTRIDGE

These are only *some* of the eager fans who strained to make shots of Jane Russell (seated, *above, right*). Her title: theme girl of San Francisco's gala photo fair.

White sand and a pretty girl were typical props in the photo booths.

The Kodak BULLETIN

How to say "Merry Christmas"

Say it with a smile, say it with a warm and friendly look, say it personally . . . *say it photographically* with a greeting card from your own negative.

And now is the time to get going. Any good negative is a good start. You can frame it in one of the Kodak Christmas Greeting Masks and print negative and greeting in one simple, easy operation. You can make your own mask for use with the picture of your choice, or you can make a copy negative including picture and greeting in one negative and carry on from there. The subject matter is up to you. A wealth of suggestions are included in the Kodak Data Book, "Photographic Greeting Cards." If you want to include a snow scene in your card, you can get some good hints on snow photography from "Wintertime Picture Taking." Each booklet, 25 cents at your Kodak dealer's. Pick up yours today.

Some photographers make pictures on the preceding Christmas for use a year later. Even if you didn't do that, it will pay you to look over last winter's negatives. Chances are you will have one of your home by night, snow-covered trees in the yard, of Christmas decorations, or something similar which will make a beautiful card.

Whatever you do, say "Merry Christmas" photographically this year. Your Kodak dealer has a complete assortment of Kodak Greeting Card Masks. He can supply the paper and the chemicals you will need or, if you give him the negative, he can supply the complete card through his photofinishing department. See him now, and make this Christmas a merrier one with the greeting hints below.

It's easy. Making your own greeting cards is simple with Kodak Greeting Card Masks. A whole series of designs and sentiments is available to accommodate negatives of nearly every size from 35mm. up to 2½ x 4¼. There is also a "Thank you" mask which can be used at any time. A picture of the children opening their presents on Christmas morning would be appropriate for this one . . . and a nice personal way of saying "Thank you." Masks are $1.25 each.

Envelopes. You will need envelopes. Get them early and get the addressing out of the way. No. 152 Kodak Greeting Card Envelopes of 24-lb. Vellum for 4¼ x 5½" Photo-Greeting Cards, 100—$1.35; 500, $3.75. No. 160 Kodak Greeting Card Envelopes, for 3½ x 5" cards, 500—$3.25. Kodak Portrait Greeting Envelopes—super-white, lined, for 5 x 7" cards, 100—$2.25; 500, $10.

Easier still to use are the Kodak folders which accommodate individual prints. The Kodak DeLuxe Christmas Folder No. 26 with the heavily embossed stylized holly leaf and berries in red and two shades of green on a super-white, high-calendered stock has a mask under which you slip the print. Available for horizontal 3½ x 5" prints, for vertical 3½ x 5" prints, or square 3¼ x 3¼" prints. 15¢ each, including envelopes.

The Kodak Universal Christmas Folder No. 149 is printed in red, green and gold on a fine, white card stock. Available for vertical or horizontal prints up to 3½ x 5", black-and-white or color. To mount the print, you just remove the protective covering from two self-adhering strips on the inside of the folder and press the print in place. No glue or cement is needed. 10¢ each, including envelope.

It's ingenious. If you are an individualist—and like to show your ingenuity, you will probably want to make the entire card yourself. For a french-fold card, or an accordion fold to accommodate a picture sequence, Kodak Ad-Type Paper offers a contact printing paper that folds without cracking. It has a smooth lustre surface in several contrasts and two weights—lightweight and super ledger.

Another distinctive Christmas card is a photogram. You don't need an enlarger, a camera, or even film. All it takes is some photographic paper, a few objects, and a single point light source (an enlarger will do). You just place your objects—a spray of pine or holly, perhaps, and a message or signature formed by arranging cut-out letters, or written on glass—on a sheet of photographic paper, expose it to your light source, then develop it. If you want to duplicate the print, it will probably be a good idea to place your objects on a thin sheet of glass or acetate . . . or the photogram can be made on film, from which as many prints as you want can be made.

For the professional touch. Edge tinting and embossing give cards the finished look that is the mark of the professional, and both are easy to do with the right equipment.

The Kodak Edge Tinting Outfit contains a 2-oz. bottle of quick-drying red edge-tinting ink, a 2-oz. bottle of green, and a nib holder and four felt nibs. $1.57.

Kodak Print Embosser and Kodak Embossing Guide together make embossing easy, rapid, and sure. The Print Embosser ($1.25) has ball-bearing action so it won't scratch or tear the surface of the paper. The Embossing Guide (75¢) assures straight, uniform embossing.

Prices are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK

NOW THERE ARE *Two* Brownie MOVIE CAMERAS

8mm.

NEW—*Brownie Movie Camera f/1.9*

$49.50

Never before a movie camera with so fast a lens . . . at so low a price

Here is a camera with all the features that have made the Brownie Movie Camera a national favorite almost overnight—Brownie ease of use . . . Brownie film economy . . . Brownie dependability . . . *plus a lens that is comparable in speed to those on far more expensive cameras.*

MOST DEALERS OFFER EASY TERMS

Brownie Movie Camera f/2.7

$39.75

The camera that's brought movie fun to hundreds of thousands

Anyone can make good movies . . . in color or black-and-white . . . with the Brownie Movie Cameras. Priced within the most modest of budgets and using economical 8mm. film (less than 10 cents per scene), Brownie Movie Cameras bring movie making within the reach of everyone.

- ★ Pre-set lens requires no focusing.
- ★ Built-in exposure guide for outdoor-indoor use.
- ★ Accurate footage indicator.
- ★ Locking exposure button for "self movies."
- ★ As easy to load as the simplest snapshot camera.
- ★ Big, easy-to-use, sports-type finder.
- ★ Takes film in economical 8mm. rolls—black-and-white, $3.25; Kodachrome, $3.95. (Includes processing.)

BROWNIE MOVIE ACCESSORIES

Field Case for Brownie Movie Camera	$ 4.00
Brownie Movie Projector	62.50
Brownie Projection Screen	4.50
Kodak Photo-Light Bar	8.75

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

Dr. Cinema says...

Why let accessory lenses grow barnacles? Give them a workout in the sports arena!

If you've never photographed a sporting event, now is the time to begin. With the nation's gridiron crowds adding to nature's riot of fall coloring, you're bound to turn out some of the most spectacular color footage in your film library.

First, let's talk about the kind of equipment you'll need. As far as the camera is concerned, the longer its spring run between windings, the better. The magazine-load type of camera has a slight edge over a roll film camera for sporting events because it enables you to change films between plays if you don't stall around. True, the pros use roll-film jobs—but they usually operate two cameras and have a helper to do the re-loading as needed. Whichever kind of camera you use, make it a practice to keep it wound fully between shots.

Two are good, three are better

Lenses are important in sports photography. A wide-angle is helpful in getting panoramic views of the stadium and crowds. Equally important—perhaps even more so—is a telephoto or long focal length lens. This enables you to reach out for fascinating close-ups of backfield and line play, pass receptions, and punt returns. Close-ups of worried coaches, the boys on the benches, and drum majorettes are good, too. Your normal lens can serve nicely for many shots—but it simply can't do a thorough job alone, no matter where you sit. You really need at least two (and preferably three) lenses to work with.

Since constantly varying distances make accurate focusing almost impossible, you'll do well to make use of hyperfocal distances in filming any sporting event. Haven't room to explain hyperfocal distances here but a complete rundown on it and a table of hyperfocal distances are contained in a free booklet, *"Tips On Making Your Football Movie"*. If you'd like a copy, write the *Movie Editor*, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10, N. Y.

If tripods are banned . . .

With a telephoto or long focal length lens, a tripod is practically a must. Because of stadium regulations, however, you're not likely to get far with a tripod at the average high school or college football game. The next best bet is a *Unipod*, a one-legged affair that telescopes to various heights. It makes a nice cane or walking stick if you encounter usher-trouble; in use it is quite unobtrusive and will do a lot to steady your camera for telephoto shots.

Whatever you do, don't make a nuisance of yourself by jumping up, leaning across your neighbors to shoot, or obstructing their view. That is like asking for eviction or confiscation of your camera and exposed films.

Movie cameras are completely barred from some stadiums. Idea is that some shutter-minded wretch might shoot the home team for analysis by the coach of an opposing team. Why this should worry anyone, I'll never know. In the same stadia, enemy operators are rated as honored invitees in the press box where they can diagram plays and note the quarterback's every gesture all afternoon. Sort of silly, isn't it?

If stadium rules are really tough where you live, forget about the scheduled gridiron classics. If you still want to get some football footage, visit the morning practice sessions where you'll have enough freedom to tax your coverage ability without risking the embarrassment of being tossed out of a crowded stadium on your ear.

Try the other sports, too

Before long, basketball, indoor track, ice shows, and hockey will take the sports limelight. Unless you have an f/1.5 lens, plan to shoot these events in black-and-white. With fast pan film, apertures of from f/1.5 to f/2 should produce good results. Under excellent lighting, an aperture of f/2.5 can sometimes be used.

For basketball, choose a seat that will give the kind of lens you are using the best possible break. For a normal focal length lens, this would probably be about half way up in the stands; with a wide-angle lens, you can do nicely from a front row seat; with a telephoto, the press box or back row is a good spot. (A wide-angle will be useful up here, too.)

Indoor track requires a great deal of moving around on your part. Get your long shots and telephoto close-ups from high in the stands. Then, if you can get a press pass or permission from the management, intersperse your long shots with footage made at floor level. The normal lens will do for following runners and field event men when you don't want close-ups or wide-angle effects.

At an ice show you'll be pretty well stuck in your original seat, so you'll just have to make the best of it. A major problem will be the dramatic lighting—spots that kick on when you aren't expecting them. If you're fast at changing apertures for various light changes, and if you don't mind risking a little film, try shooting an ice show in color. Even with an f/1.4 or f/1.5 lens, you'll probably have trouble with under-exposure. The trick is to take frequent meter readings until you learn which sets of arena lights provide enough illumination to shoot by—then film accordingly.

Hockey? I don't want to be a kill-joy, but this is a tough game to photograph. You can't possibly film the terrifically fast action at close range, so you better shoot from the second balcony. Even then, I'm afraid you won't get much intelligible footage unless you are an exceptionally keen student of the game.

Want "wide-screen" or sound?

Several specialty approaches to sports movies are worth mentioning. First, keep 16mm CinemaScope in mind. The wide screen possibilities of a football or basketball game are no idle dream. One lens will serve on both the camera and the projector. Bell & Howell is already making the lenses, and I'm told that Radiant is ready with family-size wide screens.

Then consider magnetic sound. Any 8mm or 16mm silent film can be sound-tracked by you at home. Sound effects of all kinds are available, too. Shucks, when it comes right down to it—what's TV got that *you* haven't?

Now a final word to those of you who are writing the ol' Doc or *Cine-Kinks* for information. *Please* enclose that self-addressed, stamped envelope, will you? Or if it's a movie booklet you want, *print* your name and address instead of writing it, huh?—THE END

MOVIE SECTION ▶

try bounce lighting for

BY WALTER GOTTLIEB

Does it sound crazy to shoot indoor movies on slow color film with your floodlights pointed *away* from your subjects? We thought so too, until we were forced to try making our movies that way . . .

Our baby's doctor was responsible for the switch-over from direct to indirect lighting. "Don't point photo-floods directly towards Susie," he cautioned. "At the age that babies come home from the hospital, they have very little vision. A bright light will attract their stare and *could* cause permanent damage to a baby's developing eyes."

So just like that—all our old ideas above movie lighting, together with our routine filming techniques, flew out the window. Determined to begin our record of Susie in her first weeks, however, we decided to try pointing our lights at the ceiling in such a way as to cut off all direct light from Susie's level. By using the ceiling as a hundred-square-foot source of diffused light, we hoped to be able to film her in color as planned.

Once we saw the color movies that resulted from bounced light, we never went back to our old methods. Here are the advantages we discovered in using bounce lighting around the house:

1. The quality of bounce light is constant over almost the entire area of a room; it is also constant for all sides of a subject except the side directly opposite the lights. This allows you to shoot continuous action over a large area of space without stopping to shift the lights or change the lens diaphragm to compensate for changing light-to-subject distances.

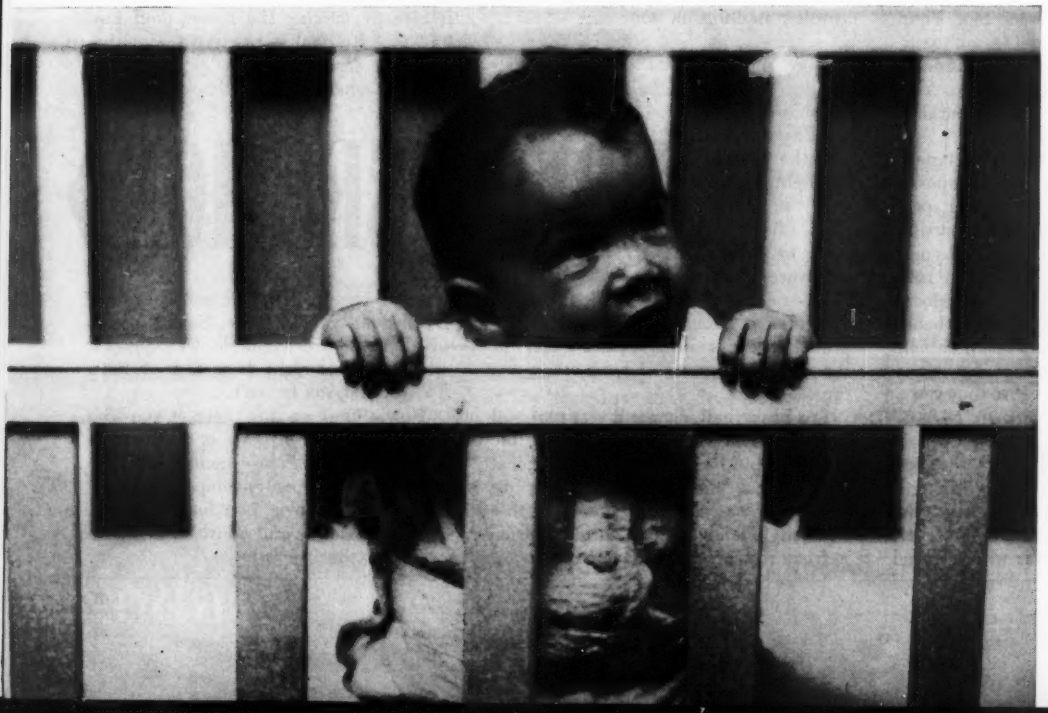
2. Adults as well as children quickly become accustomed to the intense, yet soft, quality of bounce light. There is no squinting, no discomfort from heat. Guests at a party, for example, become so used to the light that they often overlook a camera pointed surreptitiously in their direction—something that never happens when a camera is mounted on a bar-light.

3. Bounce light is flattering. Since a light ceiling reflects more light than walls, the upper side of a subject's features receives enough additional brightness to provide excellent modeling. The subdued contrast of bounce light, moreover, tends to de-emphasize skin blemishes which often cast shadows under harsh lighting.

4. Color rendition, especially flesh tones, is exquisite under bounce light. Strong colors, such as those of drapes and furniture are faithfully reproduced. The reason for this is that the ratio of light in the deepest shadow compared with that in the brightest highlight is only about one to two. Thus when you use color film and expose for the highlights, there is still sufficient light in the shadows to obtain nearly full shadow detail. Conversely, when you expose for the shadows, there is generally no highlight too bright to be rendered faithfully.

There's nothing elaborate about the lighting set-up we use. An eight-foot stand supports a homemade 4-light unit in which each lamp is on an individual swivel. A

BOUNCE LIGHT illuminates a subject uniformly from almost all sides. There is no squinting, no uncomfortable heat. All colors are rendered delicately rich and details are visible even in shadow areas.



color movies

bar-light unit having individually adjustable sockets would do just as well. Or you might even use spring-clamp lights that could be fastened to a T-bar on the top of a door or stepladder.

The optimum position and angle for the lights will be different for each room. The location of doors, windows, drapes, or areas with little color reflectivity, will require some individual experimentation to discover the position in which the light unit will provide over-all exposures. Here is the way I go about lighting a room:

After placing the light unit in one corner of a room, I point the lights upward so that their beams strike the ceiling about a quarter of the way across the room along the center line of the area to be covered. A reading made with a photo electric meter held four feet above the floor with the cell opening pointed towards the ceiling should show that the center of the area to be photographed is receiving the maximum amount of light.

With the lights adjusted so that most of the illumination is being reflected over the center of the area to be photographed, the uniformity of the light in the room is the next thing to check. This is done by holding the meter four feet above the floor and taking readings off your palm as you move about the shooting area. There should be no more than a half-stop difference in readings taken over the entire area. A slight change in the angle of the lights will usually overcome excess variations. If the bulbs swivel individually, *(Continued on page 118)*

Four 375-watt medium beam lights bounced off author's living room ceiling permit him to shoot color at f/1.9.

A neat trick if you have an extra camera. This affords change of viewpoint, constant coverage, and no change in lighting when the scenes are interwoven into the film.

DIRECT LIGHT is harsh and contrasty. It produces squints and can be physically uncomfortable. Detail is lost in the inky shadow areas.

Meter readings are taken and lights are adjusted (see text) until illumination over entire shooting area is uniform to within about a half-stop difference.

"Tanga Tika"

BY ARVEL AHLERS

There was a time when the badge of an American adventurer was a Kentucky rifle or a Colt Peacemaker. Today the badge of an adventurer is very apt to be a battered movie camera and a rusted machete.

Dwight Long, a tall, handsome bachelor in his late thirties, is a modern adventurer in every sense of the word. At the age of 20 he jilted college in his Junior Year and, with $25 in his dungarees, set out to sail around the world in a 32-foot ketch. The book he subsequently wrote about the voyage was titled, *Seven Seas On A Shoestring.* During World War II he directed and did part of the actual shooting on *The Fighting Lady* which later won a Motion Picture Academy Award. In recognition of Dwight's work on the film, Admiral Arthur Radford presented him with the Legion of Merit.

On his original ketch-voyage around the world, Dwight had visited Tahiti. The exotic beauty of this South Pacific island, together with the candor of its natives, left a lasting impression. He decided to return some day with a camera to record island customs as they had existed before the advent of beer cans and bebop.

After the war, Dwight outlined his plan for a picture on Tahiti to several Hollywood producers. When they turned thumbs down on backing him financially, he set out to raise the money himself. By selling off property, cashing in his insurance policies, and borrowing from friends, he scraped together enough to get the project started. "When I arrived in Tahiti," he says, "I had no idea where I would get enough money to finish the film. My assets were mainly two Cine-Kodak Specials (one of which had been used in filming production sequences of *Fighting Lady*—Ed.), 30,000 feet of 16mm Koda-

Timi, hero of *Tanga Tika*, and his sweetheart, Neno, sail their native outrigger canoe toward a nearby island.

A Tahitian love scene with an Occidental flavor. Timi decides he must go to sea to earn enough money to buy a home.

Dance scenes in the film range from festival dances to competitive team dances; all performed to drum rhythms.

Ah Sam, son of a Chinese merchant, woos Neno while Timi is absent. Neno's mama (in background) favors Ah Sam.

. . . Dwight Long's 16mm color movie of Tahiti is one of the first to be enlarged to 35mm for theater release.

chrome film, a wire recorder, and a new American car."

As soon as he had converted the new car into francs, he set about laying plans to stretch his bank account and film supply enough to cover the aspects of native life he wanted to record.

"Many of my problems were like those an advanced amateur faces when he tries to document a holiday trip so that it will interest outsiders as well as his own family," Dwight explains. "Since much of my film would depict tribal dances, athletic contests, tropical hurricanes, and the like, I needed a continuity gimmick that would sustain the viewer's interest from one event to the next. The best solution seemed to be a simple story which would involve one or more principal native characters in every scene I shot."

To play the part of the son of a Tahitian island chief, Dwight hired a native lad whom he named Timi after the Tahitian boy who had served as his "crew" on the ketch-trip around the world. Finding a pretty girl to play Timi's sweetheart took several months of searching. "Tahitian young people," Dwight explains, "have magnificent bodies and beautiful, tawny skin. But when it comes to facial beauty, Tahitian and American notions are several planets apart."

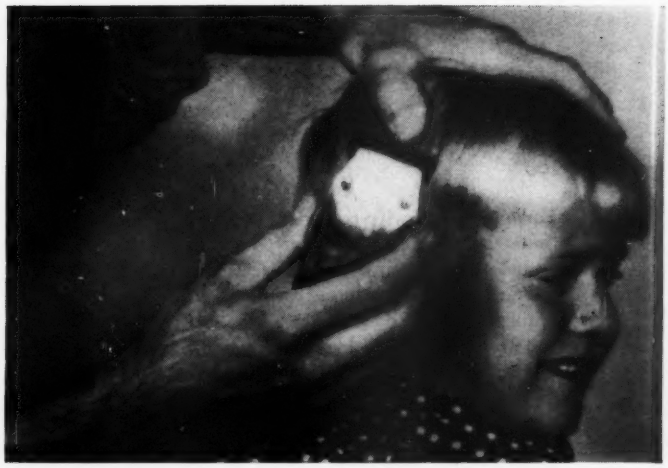
Dwight Long, *far left*, often let Timi drive the jeep used to transport the principal actors and gear about the island.

Timi competes with other athletes in South Pacific Olympic Games. Cocoanut spearing scene is highly spectacular.

Shipwrecked on an atoll, Timi saves a rich planter's life. Rescued, he returns in time to prevent Ah Sam's marriage.

An attractive woman to portray the girl's mother, and two Chinese men to play father and son, completed the roster of major characters. Dwight then borrowed a very fundamental plot of survival, gave it a Tahitian twist, and came up with a surprisingly well-knit story. Briefly, the plot situation is this: Timi takes his girl sailing, shows her an island he has chosen for a home, and proposes marriage. An island, however, costs money and Timi is remarkably franc-less. In hopes of earning enough to buy the island from its Chinese merchant-owner, Timi throws javelins, races with a canoe team, and performs with native dancers for cash prizes at the South Pacific Olympic Games. Then, still short of the purchase price, he sails aboard a copra schooner to earn the rest. When the ship founders during a hurricane, Timi saves the life of a rich island planter and the two are marooned on an uninhabited atoll.

Meanwhile the Chinese merchant has slyly made hay in behalf of his No. 1 Son who wants to marry Timi's girl. When the girl's mother, a spendthrift, becomes indebted to the merchant, he lops off her credit. Then he offers to cancel her debts providing she coaxes her daughter into marrying his son. Mama's persuasion gradually takes effect. Discouraged by having received no word from Timi in six months, the girl consents to the marriage. Just as an elegant Chinese wedding is getting under way, however, *(Continued on page 125)*



Three scenes from *Duck Soup*, Maxim Memorial Award winner in the Amateur Cinema League's *Ten Best* contest.

Where movie-makers can

by ERNST WILDI

Are you tired of making home movies that only your immediate family can really enjoy? If so, why not get into the swim with contest movies? A simple, well-done family movie that attracts attention in a local, national, or international contest is something to crow about (silently, of course!). Aside from whatever prize it may bring, you will win new friends among movie-makers who can help inspire you to even greater efforts.

There are a number of "big time" contests listed in the chart across the page; if you want to tackle one of these contests, write directly to the organization or person in charge for detailed information. If you'd rather get a little experience behind you before you take a crack at the big competitions, watch the newspapers and magazines for announcements of local or small-scale contests. Better yet, join a movie-makers club. Even in the small club contests and inter-club competitions, trophies are awarded as first prizes.

Timothy and Delores Lawler, Kenosha, Wis., at work on *Duck Soup*. For a description of this family-type award winner, see *Dr. Cinema* (p. 81), in our September issue.

Speaking of prizes awarded to movie-makers, Mrs. Margaret Conneely, Competitions Chairman of the Motion Picture Division of PSA (*Photographic Society of America*) has this to say: "Most still photographers and color slide enthusiasts throughout the country must be satisfied with receiving first prizes of medals, ribbons, or certificates. Movie-makers, on the other hand, expect trophies as first prizes whether it is a small club contest or an inter-club competition. Perhaps it is simply because it takes more time and skill to film a good movie than to make a good still picture."

So much for the tangible end of what you may win in a contest. Here are answers to some of the questions that will occur to you when you begin to make a film.

1. Subject Matter. The type of subject you choose doesn't matter; it's *how* you record it. A well planned, 200-foot family film can easily win over 2,000 feet of uninspired travel film.

2. Film Size. Both 8mm and 16mm are eligible for most contests. In the 1952 PSA contest, two out of eleven winning films were on 8mm. It is a fallacy for the "little" 8mm amateur to feel that he can't compete with the "big" 16mm boys. Quality—not size—is what counts.

3. Type of Film. Statistically, more color films take prizes than black-and-white films. But that is mostly because more amateurs shoot color than black-and-white. For mystery or moody film scenarios, black-and-white

PHOTOS, COURTESY, ACL.

These are actual enlargements from single 16mm frames.

win prizes...

film might conceivably be preferable to color film.

4. Addition of Sound. In most contests, the addition of sound is not regarded as being of primary importance in the judging; nevertheless, sound does improve a movie so much that more and more amateurs are adding it to their films. The sound does not have to be on the film itself. It can be on tape, wire, or turntable records.

How to submit films

Before you enter a film in a major contest, show it to other movie-makers, preferably members of a local movie club. Listen to their advice on how to improve the film by editing, adding titles, or chemical fades. If possible, enter your film in a local contest before you enter a national one. If you win in a local contest, you are undoubtedly ready to try the big time circuit.

While contest committees take the utmost care in handling all films that are submitted, they cannot be responsible for damages. Pack your film well in a tin container that can be enclosed in a fiber box. Include exact instructions about the correct projection speed for the film, the speed to be used (if you include sound) for wire, tape, or turntable recordings. Also give the contest committee instructions, if necessary, about how you want the film returned to you.

When sending films overseas, follow the instructions on the entry blank and consult your local post office about the proper way of shipping. Be sure to tell the post office that the film will be returned to you and should not be subject to import or export duty.

Once you've produced a contest film, don't let yourself become discouraged if you don't win the first time out. Apply the perfect panacea—try again!—THE END

SPONSORS OF MAJOR CONTESTS OPEN TO AMATEURS

AMATEUR CINEMA LEAGUE, 420 Lexington Ave., New York 17, N. Y. Annual "Ten Best Contest." Best entry receives Maxim Memorial Trophy, cash prize $100, miniature replica Maxim Memorial. Other winners awarded certificates, honorable mentions. Further details are available from ACL, at the above address.

PHOTOGRAPHIC SOCIETY OF AMERICA, Motion Picture Division. PSA Cinema Competition winners receive trophies. Best story telling family film is eligible for Harris B. Tuttle Film Trophy. Details are available from: Mrs. Margaret Conneely, 5750 N. Meade Avenue, Chicago 30, Illinois.

AMERICAN CINEMATOGRAPHER, 1782 N. Orange Dr., Hollywood 28, Calif. Annual "Oscar" contest in amateur movie field. Sponsoring first amateur 3-D contest in the world. Full details about annual contest are available at the above address.

INTERNATIONAL FILM FESTIVAL, Cannes, France. Probably world's largest amateur contest. International. Variety of prizes. Full details are available from: Dr. Schmidl, Cine Club de Cannes, 13 Rue D'Antibes, Cannes, France.

NASCA, Japan. Trophies awarded top ten films; also honorable mention awards. International. Complete details are available from: Nippon Amateur Cine Slide, Konishiroku Building, Muromachi 3, Nihonbashi, Chuo-Kuitokyo, Japan.

INTERNATIONAL GOLD CUP COMPETITION, Australia. Three best films awarded gold trophies; also additional prizes. Full details are available from: Australian Amateur Cine Society, Box 1463, G.P.O., Sidney, Australia.

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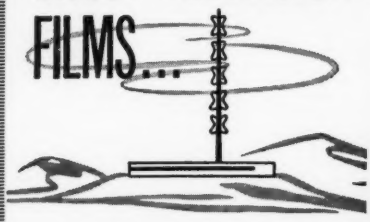

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cine-kinks

Look to a boom light for adding a touch of Hollywood lighting to your home movies. If you don't own a factory-made boom, simply rig up a counter-

balance on one end of a light stand. Use a reflector spot on the boom and raise it high above your subject. Boom lighting is excellent for adding depth to a scene by separating a subject from the background. It is also good for backlighting a subject, or for providing the main light for closeups.—*Ty Cotta*

Homemade title don'ts: Don't change background colors or the style of lettering in the titles appearing in a single film.

Don't follow one title immediately with another once your introductory titles have launched a film.

Don't leave part of a title hanging in midair in order to follow it with an action scene before completing the title. Make each title complete in itself.

Don't go so "arty" in your title backgrounds that the audience forgets to read the title itself!

Don't use current "gags" in your titles. They'll date the film.

Take it easy in decorating the title backgrounds in a film with funny cartoons, especially if the cartoons are unrelated to scenes which follow. Humorous drawings have a way of competing with both the title itself and the theme of the film.

Want to blur out an undesirable background in a closeup of, say, a flower? Try using your telephoto or long focal length lens at its full aperture so as to cut down its depth of field. To avoid overexposure, either use a faster shutter speed, or a filter that will reduce the amount of light that reaches the lens to the proper, calculated exposure.

The terms "normal" or "standard," as applied to lenses, sometimes confuse new movie-makers. These terms refer to the focal length of a lens. The lens

(*Continued on page 96*)

there's an EdnaLite filter made especially for you!
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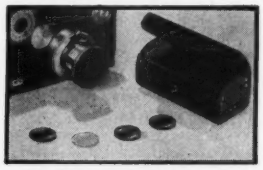

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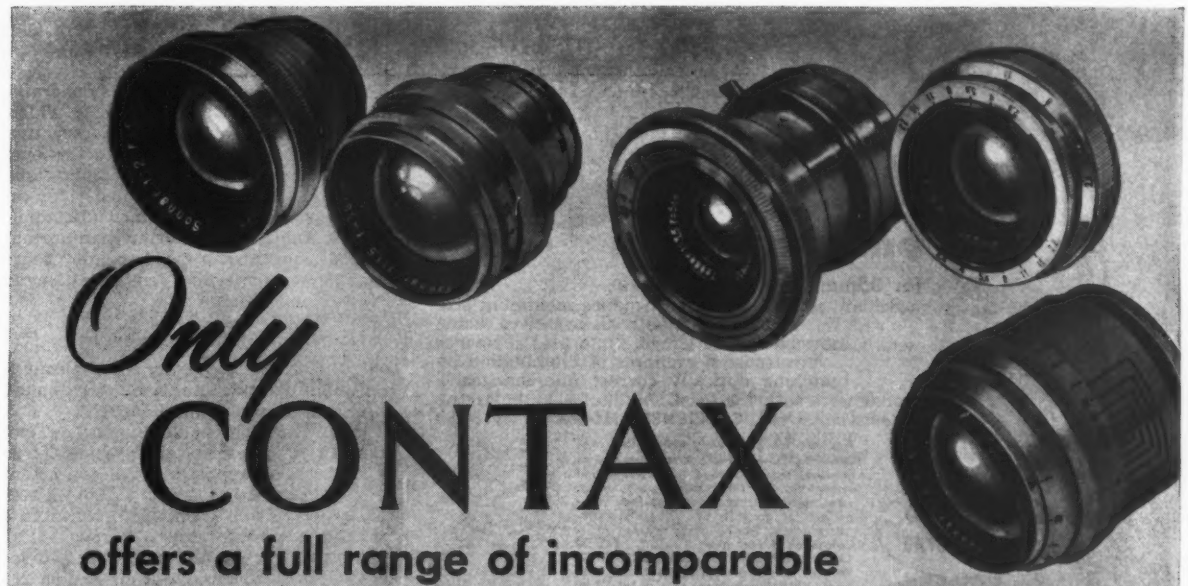

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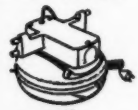

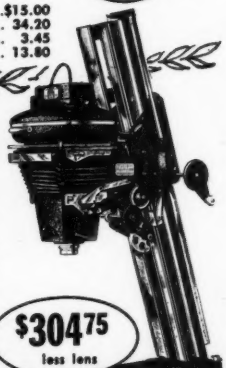

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CINE-KINKS

(Continued from page 94)

that comes with a camera is generally a "normal" focal length lens, which approximates on film the perspective of a scene as it appears to the eye. The "normal" lens for a 16mm camera is a 1-inch (25mm) lens; for an 8mm camera it is a ½-inch (12.5mm) lens. Anything of shorter than normal focal length is a "wide angle" lens; anything longer is a long focal length or telephoto lens.

Questions from readers:

Q. I'd like to overlay several soundtracks, one over the other, on my sound striped film. Is this possible?

A. Yes, it's possible. But rather than attempt to describe the process, let us make this suggestion: the equipment you describe is the Bell & Howell 202. Bell & Howell Company maintains a "Clinic" where any 202 owner like yourself can obtain operational advice by letter. Address your queries on 202 equipment (no other type of sound equipment) to John P. Weber, Jr., Manager, Sales Engineering, Bell & Howell, 7100 McCormick Road, Chicago 45, Illinois.

Q. The perforations in a reel of my 16mm color film were accidentally damaged so that I no longer dare project the film. Can professional lab repairs save this film?

A. Yes, the torn perforations can be repaired sufficiently to obtain a duplicate; however most labs will not do this work unless a dupe is ordered because such repairs are too fragile to permit repeated projection.

Q. I want to "stop" the action on the screen in one of my movies without stopping the projector (the way they do it in regular movie theaters). How is this done?

A. What you see on the regular theater screen is a "freeze"—a single frame of film that has been copied in the required length on regular movie film. Under separate cover we are sending you the addresses of commercial labs equipped to produce "freezes" from single frames of 8mm or 16mm film. It's not inexpensive, though.

Two million movie projectors!

Is movie-making on the increase? According to W. B. Potter, Director of Advertising for Eastman Kodak Co., the number of 16mm sound projectors in use in the United States has multiplied 16 times since 1940 to a present total of 400,000.

As for 8mm projectors, Mr. Potter places the estimated total before the war at 400,000, and it is believed that the number in use today is about four times as large, or 1,600,000.

Add them together and you come up with the slightly staggering mental picture of two million sub-standard projectors flickering throughout America. And that isn't even counting the silent 16mm projectors in use!

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Switar	25mm (1")	F:1.4 to F:22	Bolex only	5 oz.	178.50 Inc. FET
*Switar	25mm (1")	F:1.5 to F:22	Bolex only	5 oz.	122.00 Inc. FET
*Pizar	26mm (1")	F:1.9 to F:22	"C"	5 oz.	94.25 Inc. FET
*Yvar	75mm (3")	F:2.8 to F:22	"C"	5¼ oz.	94.50 No Tax
*Yvar	100mm (4")	F:3.3 to F:22	"C"	6 oz.	106.00 No Tax
*Yvar	150mm (6")	F:4 to F:32	"C"	7½ oz.	145.75 No Tax

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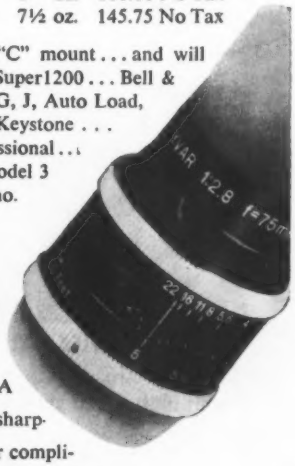

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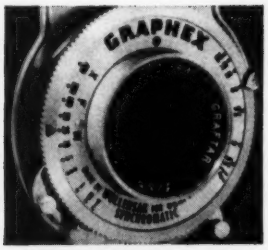

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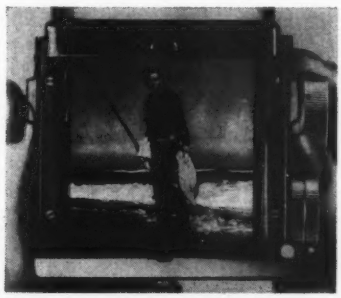

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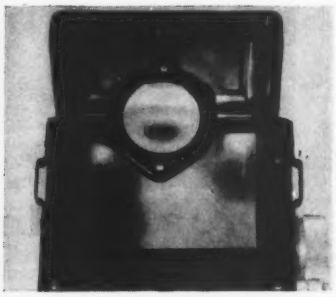
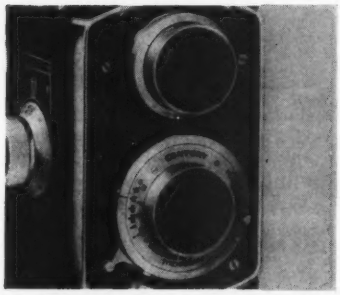
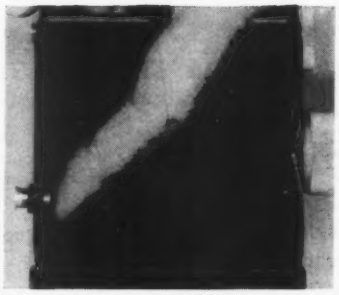


Self-erecting hood snaps open at touch of button. Built-in magnifier enables you to critically check sharpness of focus. An eye-level viewfinder is ready in seconds for action or sports shots.



Viewing and taking lenses are matched for perfect accuracy. The f/3.5 taking lens has a longer 85mm focal length and gives corner-to-corner sharpness . . . is color-corrected and coated.



Hinged back opens wide for easy push-button loading of film. Special spool retainers hold film spools securely without binding, assuring the easy transport of film.

Shutters of all three "22" models are synchronized with internal wiring and shoe on side of camera for Graflash BC unit. Versatile Graflite flash can also be used with these cameras.

Genuine leather ever-ready case — smartly styled in gray, offers perfect protection. Permits you to use camera without removal from case. Strap adjusts for easy carrying. **Only $8.50.**

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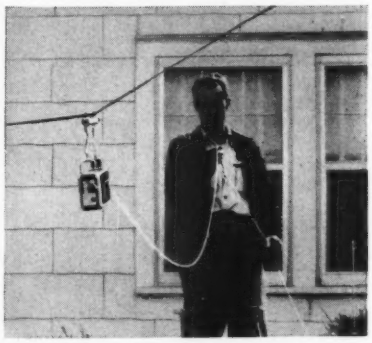
A SUSPENSION MOVIE DOLLY

Have you ever wished you could follow a high angle shot with a zooming close-up of the same subject? When one of my home movies called for a scene in which the camera descended from a height for a close-up of a children's tea party, a suspension dolly solved the problem—quite satisfactorily.

The guy wire upon which the camera descended was stretched from a window ledge to a stake hidden in shrubbery behind the party table. The camera was suspended below a wooden block containing screw eyes that had been pried open enough so they would hook over the guy wire.

Pieces of soft wire were used to attach the camera to the wooden block in order to prevent a see-sawing motion. While a descent which has started smoothly produces little lateral motion, it is best to use a shutter speed of 24 frames per second when possible. A cord attached to the back of camera controls the rate of its descent along the guy wire.—*Harry Speese*

End of guy wire is fastened to a stake. (Cord used here is for illustration only.) Piece of wood in front of stake will tighten wire when drawn back.



Opposite end of guy wire is fastened to house or tree at desired height. Cord controls rate of camera descent.

(*Continued on page 102*)

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- **BOLSEY EVER-READY CARRY CASE**
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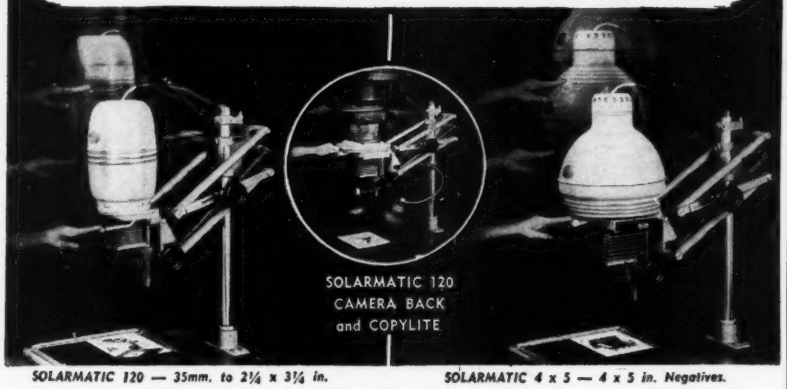

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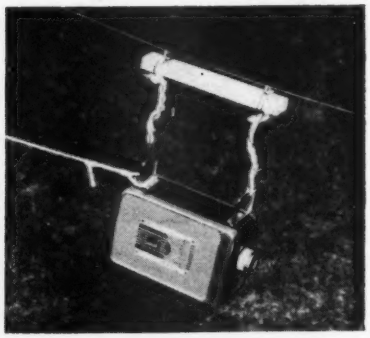
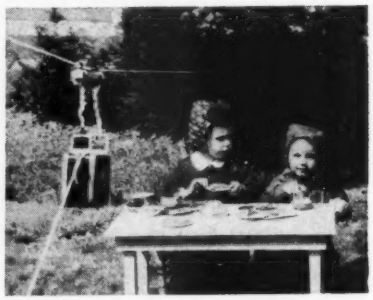
A SUSPENSION DOLLY

(Continued from page 100)



Short lengths of soft wire suspend camera below a piece of wood. Screw eyes in the wood have been opened slightly so they can be hooked over the wire.

Guy wire passes over center of table. The wire and stake are invisible against the background of shrubbery.



Make a test run to be certain that subject matter is centered in camera view finder. Adjustments are made by bending wires between camera and block.

Figure out proper focus as for any other dolly shot. Lock shutter for continuous run before starting descent.

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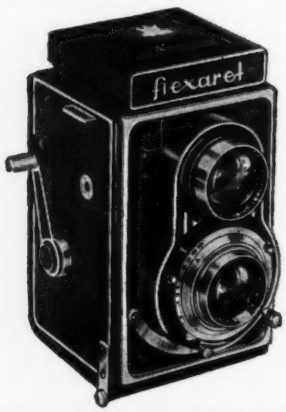

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YANKEE PHOTOGRAPHER, by George H. Hill. Coward-McCann, N. Y. 184 pages. Illustrated. Price $3.

This is a breezy account of a professional press photographer's life before the advent of wire photos. It's jammed with stories of how the author produced pictures of floods, distressed ships, fires, explosions, eclipses and stunts.

Hill was born, virtually, with camera in hand. He never let go. While he was still in short pants, his mother taught him to develop film. At 14 he made it pay. With the proceeds plus more from a paper route, he got a press camera. After that every waking hour and penny went to photography.

Came the "flu" epidemic. He heard that all the Boston *Post* photographers were sick. He applied and was hired. Within a year, thanks to his ingenuity, he became managing editor for New England of the *New York Times* Wide World Syndicate.

In Hill's hey-day there was no cut film, synchronized flash, or candids. Press cameras were loaded with glass plates, night shots were made with flash powder, and transmission to the paper was quite a chore. Hill was uncommonly resourceful. He spends little time on court room or social events. His forte was reporting disasters and making stunt features when news was thin. An aircraft builder, avid for publicity, offered him free use of a plane in return for a credit line. The result was the first aerial view of a major football game.

Besides his trade, Hill knew his territory blindfold. His equipment included oil skins, extra gas, a shovel, and the best weather news available. Wire and radio transmit photos in no time, once taken, but Hill's picture-taking practices are valid as ever.—B. L.

ARCHITECTURAL PHOTOGRAPHY OF HOUSES. By Robert C. Cleveland, 170 pages, 8⅝x11⅝, over 300 illustrations. The F. W. Dodge Corp. Price $7.50.

Here is an expensively gotten-up but not entirely successful book. Although not above the head of the amateur, it is admittedly designed to induct the advanced worker or semi-pro into the techniques of photographing houses. The book is authored by a well-known West Coast photographer of architectural and interior designs, whose work appears in many national professional and consumer magazines.

Architectural photography differs from other kinds of commercial or amateur photography. It must give a true rendering of the structure being photographed, and therefore must be impeccably sharp in every detail. Very important, too, in this field: such work must be natural and unexaggerated, yet emphatic. In addition to these requisites, the end result has to be at-

(*Continued on page 108*)

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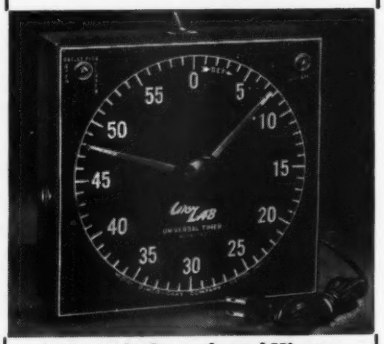

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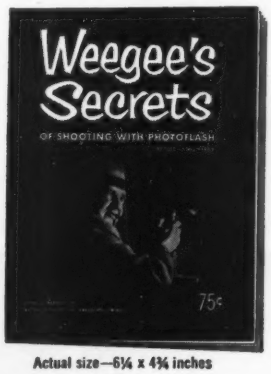

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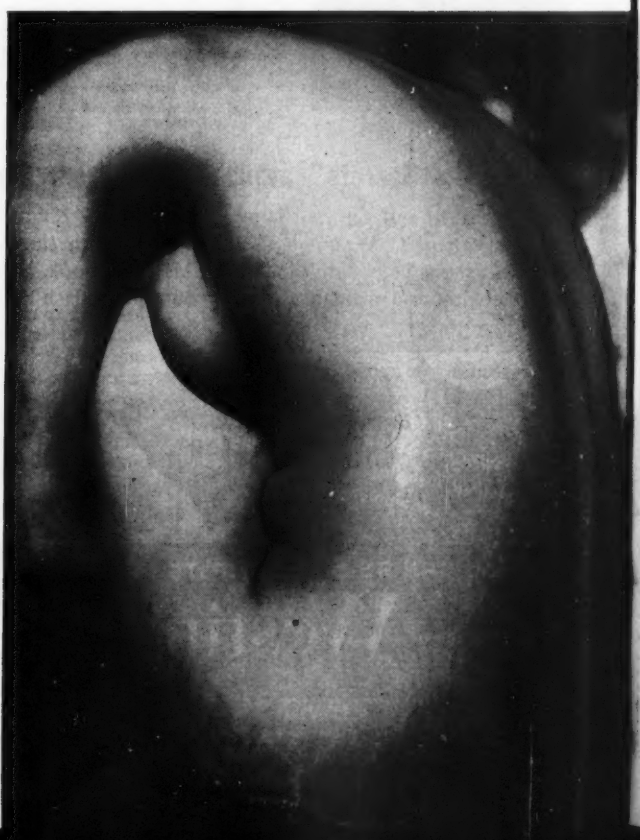
THIRD PRIZE $10. Action has charm if you can catch it. Emil Glas of Chicago, Ill., used a Thrift-Lite Electronic flash unit. Zeiss Contessa camera at f/11 and 1/50 sec.

WANT to make your subjects stand out from the background and give shots a poster quality? Why not try an approach used to make four of the photographs shown here (*left, directly below, top right,* and *bottom right*). All four consist basically of two contrasting tone areas—one dark and one light. The light subjects are set against darker backgrounds—dark masses against light areas, as in the picture *top right.* It's a good approach when you have the right subject matter and the scene isn't too full of detail. You need figures like the ones shown here which have simplicity of shape and line. And you can make them stand out even more by shooting when they are partially lit from one side.

Let's see some of your shots using this technique *as well as* any other black-and-white pictures you may wish to submit. Prints should be 4 x 5 or larger, and have your name, address, and all technical data on the reverse side. Any reader may submit any number of pictures. But remember to include return postage if you want prints we cannot use returned. All prints are considered for use elsewhere in the magazine. Send them to: Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Avenue, New York 10, New York.

"I tried it myself"

THIRD PRIZE $10. Nice use of semi-silhouetted figures adds greatly to the mood of this picture of Grand Central Station by Hamilton Millard of New York, N. Y. Exposure was at f/5.6 and 1/10 sec. Rolleiflex, handheld.



MODERN PHOTOGRAPHY'S MONTHLY CONTEST

FIRST PRIZE $25

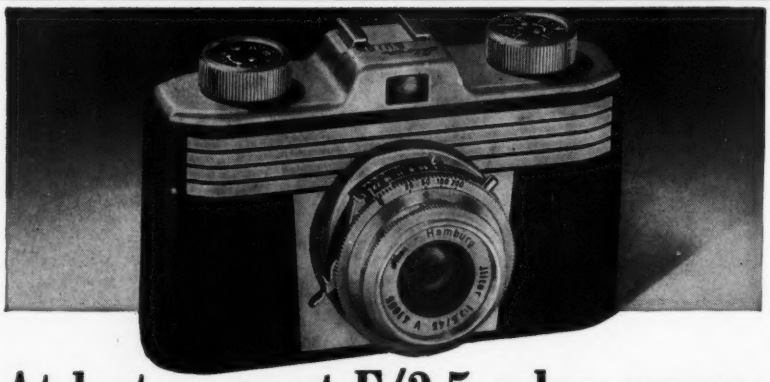
SECOND PRIZE $15

THIRD PRIZES $10

$25 FIRST PRIZE. Ira Latour, APO New York, gets top honors this month for his forceful picture of two Italian *Carabinieri* patrolling St. Mark's Square in Venice. Latour exposed and printed for the figures —kept the background light. Rolleiflex camera, f/4.5, 1/100 second.

◁ **SECOND PRIZE $15.** From Tokyo, Japan, comes this graceful nude by Kira Sugiyama, in which side lighting sets off the figure and shows texture of water drops and skin. Rolleiflex camera, medium yellow filter. Exposure was made at f/8 and 1/100 second.

THIRD PRIZE $10. Gilbert ▷ Kenna of New Haven, Conn., used light and dark areas to give this candid shot a three-dimensional quality, as well as to make the face stand out. It was made by natural light at a local music school with Kodak Reflex at f/3.5 and 1/10 sec.



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NEW PHOTO BOOKS

(*Continued from page 104*)

tractive, whether the photographer is working commercially (for architects and/or publications) or as an amateur documenting his own home.

For the photographer who can work with a view camera, to whom this book is directed, certain other skills are necessary. He must be perceptive and selective, and he should acquaint himself more than casually with architectural design and construction. These points, of course, will be learned quickly by some, and not at all by others, as they continue to photograph houses.

Cleveland has used diagrams showing the relation of camera back to lens for a number of illustrations. Although this is a helpful technique, his elaboration on swings and tilts is old hat to the experienced view camera user, and inadequate for the man, say, who has just purchased his first view camera and needs a few pointers.

The general discussions of angle selection, lighting, horizon level of the camera and other procedures are fairly comprehensive. Such data as exposure times, aperture settings, etc., purposely have been omitted. One brief chapter, incidentally, is devoted to the use of average amateur-owned equipment—the 4 x 5 Speed Graphic and inexpensive 2¼ x 2¼ and 35mm.

The examples of houses shown in this book will not delight all architects. Cleveland's camera has chased down some of the most posh contemporary homes that have been built, as well as the most impertinently faked-up "Early American."—DOROTHY JACKSON

Miss Jackson is a photographic editor who was at one time associated with the Architectural Record.

THOSE IMPOSSIBLE ENGLISH, by Quentin Bell and Helmut Gernsheim. 164 pages, including 201 photographs. Crown Publishers, N. Y. Price $5.

Helmut Gernsheim, the brilliant English historian and critic in photography, in collaboration with writer Quentin Bell, has produced a perfectly delightful book with more than passing interest for the amateur photographer.

Those Impossible English is a review of English life from 1851-1951. Mr. Bell has written a witty and thoughtful critique of the changing social mores of the century and Mr. Gernsheim has illustrated the changing standards with a fine selection of photographs. The reader will discover, hand in hand with photographs of the ideal Victorian family, perceptive views into the lives of the working classes—the women coal miners of 1865, the sad slum children of 1862. There's gaiety in the "joke" photographs poking fun at the problems in dressing and moving about of the ladies who wore crinolines. There is a glimpse into yesterday's history in the staid portrait of Victoria mourning the death of Prince Albert.

(*Continued on page 110*)

The Leitz Focomat Is the Enlarger Designed for All 35mm Negatives

If you own a 35mm camera, the Focomat enlarger belongs in your darkroom. This superb instrument was designed expressly for the enlargement of miniature negatives by the makers of the precision Leica.

The design of the Focomat combines the principles of condenser-type and diffusion-type enlargers. It minimizes grain, dust spots or scratches; it maximizes image brilliance and detail and thus is perfect for the 35mm negative.

There are two Focomats. The Ic (top) will use any Leica 50mm lens (except f/1.5) although a 50mm Focotar f/4.5 lens is available. It has a 16 x 21 inch baseboard. It focuses automatically from 2 to 10 diameters. It takes negatives from 35mm (single or double frame) up to 1⅔ x 1⅔ inches.

The IIa (bottom) is equipped with a lens turret which carries both the Focotar 50mm f/4.5 and the Focotar 95mm f/4.5. It has 20½ x 27 inch baseboard. It focuses automatically from 2 to 13 diameters with the 50mm lens and from 1.3 to 4.8 diameters with the 95mm lens. It takes negatives from 35mm (single or double frame) to 2½ x 3½ inches. Both Focomats are equipped with built-in light switches, quick-clamping arm for easel, 32-inch upright pillars, spring-balanced lamp housings, helical lens mounts for manual focus at larger diameters.

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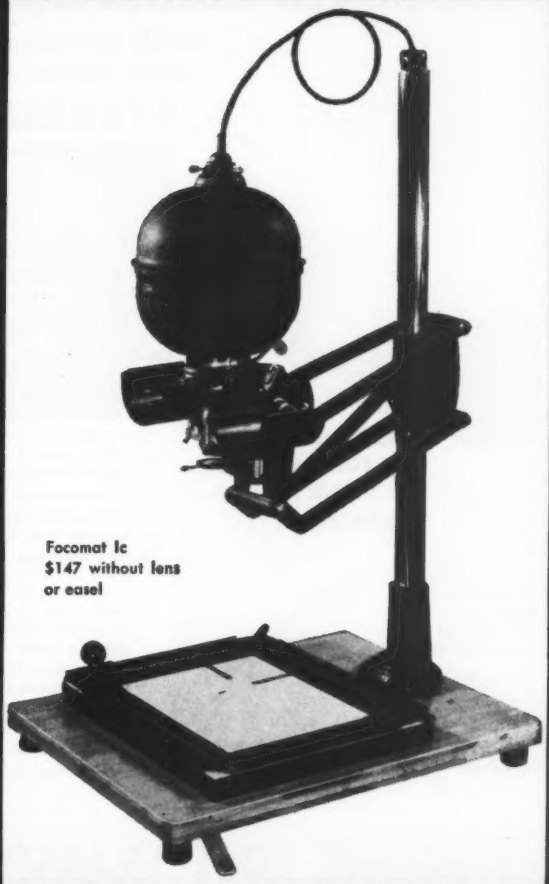

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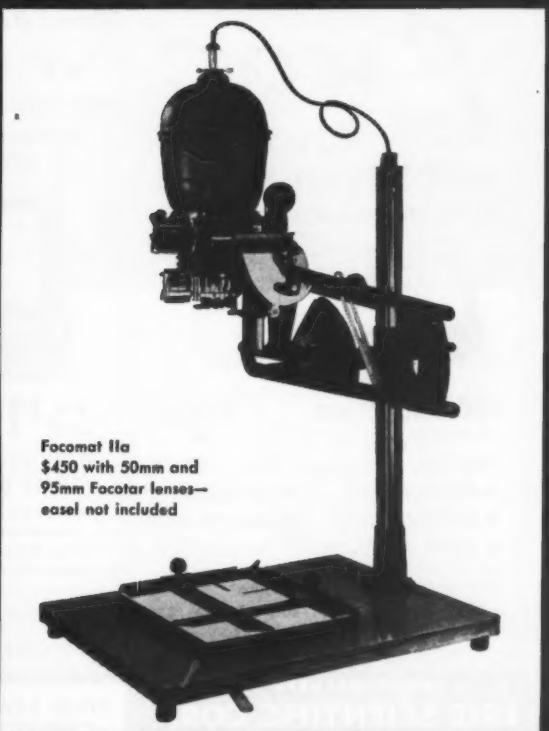

Focomat IIa
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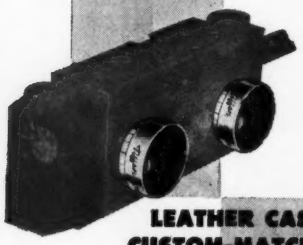

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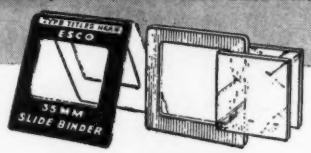

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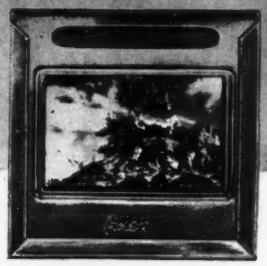

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NEW PHOTO BOOKS

(*Continued from page 108*)

Reminiscent of Irving Penn's fine studies of working men is a portrait of a crossing sweeper taken in 1860, an organ grinder, a shoeshine boy. There are views into the everyday world of yesterday as documentary and straight in approach as one could hope for. An Italian ice-cream man plies his trade on a London street in 1876, harvesters bring in the grain in the fall of 1887, Gladstone electioneers from a railroad car compartment.

Mr. Gernsheim has shown once again that history through the camera eye can be even more related to our present world than if it is told in cold words. The people are real—not just names, not just myths. *Those Impossible English* is, indeed, a fine publication. The only thing that seems impossible is the insight and skill of those early unknown photographers who have endowed a later generation with a richness and wealth of material difficult to surpass, delightful to the eye at first glance, and fruitful to return to again and again.—J. J.

THE DUCK, photographs by Ylla, text by Margaret Wise Brown, Harper Bros., New York, N. Y., 40 pages, price $2.50.

(*Since* "The Duck" *is actually a book of pictures and verse for very young children, we thought it appropriate to have a child review it, and so we shipped it to 2½-year-old Helen Geib, niece of one of our Editorial Assistants.*

Brief descriptions of the photographs are listed below, as well as Helen's comments:)

Cover (jacket) Duck's head, beak open: "Oh, ho, that's a *big* duck!" Duck sitting in the weeds alone: "Look at the duck in the grass". Duck preening himself after bathing: "Look at this one, he's eating himself."

Duck sitting atop dog, only dog's head shows: "Duck's breaking the doggie, he's sitting on him!"

Duck walking across street: "Duck's going to town. He's just a little tiny one."

Head of Hippo on one side of page, duck with head almost in elephant's mouth on the other: "What's that? A Potamus? He's kissing the potamus. Duck's telling the elephant he wants a cookie."

Baby chimp: "Hoho—it's a monkey! He's cute!"

Gorilla: "What *big* hands."

Orangoutang holding a carrot in his hand: "That's a big one! He's got a nose and blue eyes. I got blue eyes. Duck has black eyes. Monkey eating carrot?"

Dog and duck sitting in the sand: "They're sitting in the *snow!*"

We would judge from the above comments and obvious enjoyment of our reviewer that, once again, Ylla has a successful book.—E. G.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 121.

1

2

make your own Photo Checks

by TY COTTA

HERE'S A PHOTO GIMMICK you can have fun with and be proud to have. Print your own picture on your personal checks. They'll make friends for you, and, if you're in business, you'll find the photo checks are a clever bit of advertising. A photo check can be made for all accounts except personal checking accounts where the bank prescribes the check form. If in doubt, ask the officials at your own bank branch.

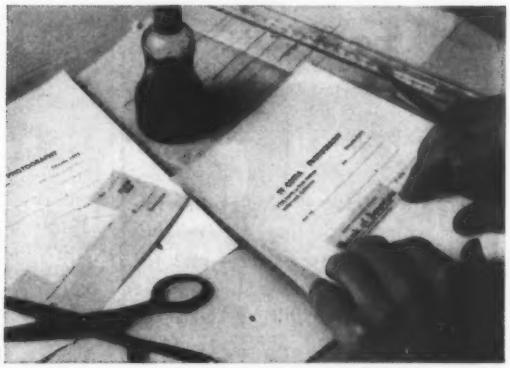
1. Pick a portrait with no solid blacks. Make a print exactly the same size as the desired check. Sketch lines for printed matter on photo to make sure most of final type will fit into the light areas.

2. When you finally position all the lines on the photograph, draw them in accurately using a ruler. Hand-letter all the necessary printing matter you will need on the final photo check. Use a pencil only.

3. Take your proposed photo check to a printer, have him set type for all lines, following your hand lettering. Then paste in your bank's name and address, cutting it from one of their standard checks.

4. Copy on Kodalith or Reprolith high contrast copy film. Filter out colored background of pasted bank name by using same color filter. Develop in straight D76. You can use darkroom safelight.

5. After blocking out all imperfections on copy film negative with opaque, double print portrait and printed matter on non-glossy enlarging paper. Make copy negative. Use it to make final checks.



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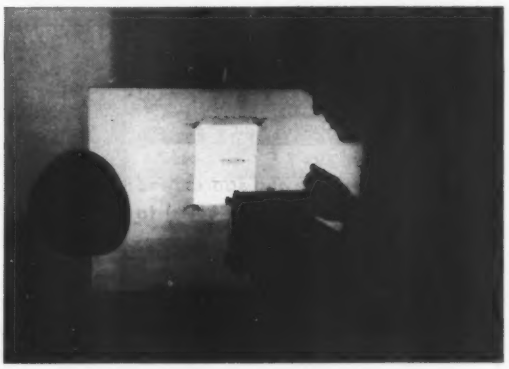

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5

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STEREO CONSTRUCTION

(*Continued from page 65*)

so that the rail plates are 19 in. apart. The curved edge of the plates must be facing away from the rails. (*Editor's Note: Dotted line shown in illustration above (C) should lie along outer edge of radius bar plate instead of inner edge as indicated.*) Glue and nail the rails to the rail plates. Sand off the sharp ends of the rails. The finished radius bar should look as shown.

D. BASE: The radius bar we've just constructed is going to rest on the base we are about to make. Using a piece of ¾ in. plywood, cut a piece 6 x 36 in. Measure in 8½ in. from one end and drill a 5/16 in. hole in the center. With a saw, make this hole into a slot 5/16 in. wide as shown in the illustration. To make the radius bar guides, take one of the outer wooden concave blocks made when you were constructing the radius bar and place the square edge in 9½ in. from the slotted end, centered and square with the edge of the base. Glue and nail it in place. Place the completed radius bar atop the base so that one of the convex rail plates fits against the concave guide. Adjust the radius bar so it is accurately centered lengthwise on the base. At the other end of the radius bar, place the remaining guide. Allow just enough clearance between the concave and convex ends so the radius bar can swing freely on the base.

Glue and nail this last guide to the base. After it's fastened, try moving the radius bar between the two guides again. Install the four rubber furniture gliders on the bottom of the base. These will prevent slipping or scratching of surfaces.

E. LIGHT POSTS AND F. LIGHT ARMS: These will act as supports for the lights needed to take closeups with the stereo bench. The light posts are standard ⅞ in. dowels cut 13½ in. long. They fit in the light arm holes. To make the two adjustable light arms (F), use ¾ in. plywood and cut two pieces 2 x 20 in. In the center of each piece drill a 5/16 in. hole and saw a 5/16 in. slot 10 in. long, as illustrated. At the opposite ends of the light arms, drill ⅞ in. holes 1¼ in. from the end to hold the dowel light posts.

G. STAGE DOWELS: These are standard ¼ in. dowels 6 in. long which will fit in the holes of the stage (B) and hold platforms on which you can place objects to be photographed.

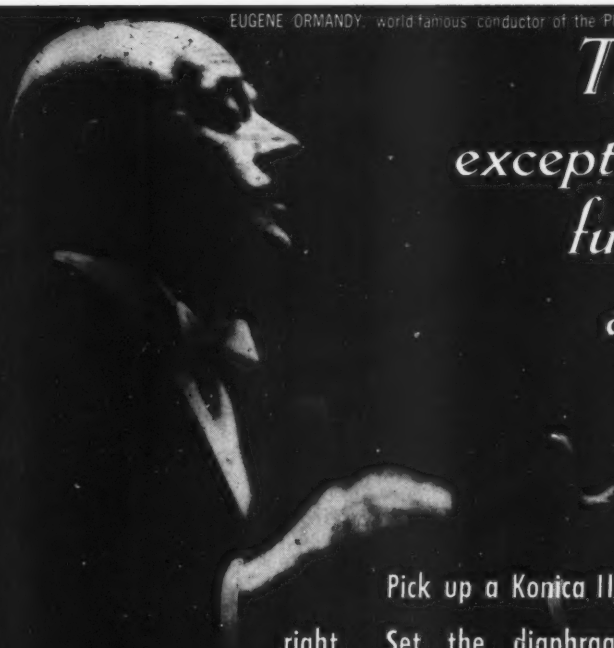
H. CAMERA TABLE: Using ¾ in. plywood, cut two pieces 2 x 5½ in. for sides. For a bottom, cut one piece the width of the radius bar (C). Drill a 5/16 in. hole in the center of this piece which will be used in fastening the table to the radius bar.

Now for the top of the table. From ¼ in. Masonite, cut 2 strips ⅞ x 4⅜ in. to form the slot for sideways camera placement. A standard tripod anchor screw will hold camera in place through this slot. Finally, cut two pieces of ¾ in. plywood ¾ x 3½ in. for rail guides. These rail guides which attach to the bottom of the table should be sufficiently apart so the table can ride snugly back and forth on the radius bar (C). Glue and nail the camera table together as illustrated. (Note: Since the tripod socket of the Stereo Realist is very close to the left edge of the camera, it is necessary to make a 1 in. square cutout in the center at the top of the left side of the camera table. This is to make room for the camera anchor screw.)

FINISHING AND ASSEMBLING: Sand all parts. Treat each piece with two coats of clear shellac. Soap edges of radius bar plates and rails for easy movement. Now let's assemble the bench so it looks like the illustration on the *bottom of page 62*. Start with the base first. Place the stage frame atop the slotted end of the base. Anchor the stage on the base with the stove bolt and a wing nut, through the hole in the bottom of the stage frame and the slot in the base.

Place the stage (B) in the stage frame (A). The two studs rest in the upturned slots of the stage frame. Now place the light posts (E) in the holes at the end of the light arms (F) and attach the light arms to the bottom of the stage frame (A) by means of the two bolts on the bottom of the frame. Force the dowels through the holes to level and support the light arms. Place the radius bar (C) atop the base (D). Fasten the camera table (H) atop the radius bar with the wing nut and bolt in the radius bar slot. The stage dowels (G) can be left off the bench until needed. They may be placed in any desired holes on the face of the stage.—THE END

"You the character who told me I could stop a ball in flight with this camera?"



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What's Ahead?

by LLOYD E. VARDEN

Must flesh tones in a color photograph match the subject's skin tones exactly? The answer is no. Here are the reasons.

A few months ago (MODERN, August, 1953) I discussed the subject of flesh reproduction in color photography. I suggested that it would be interesting to determine whether or not a perfect matching of flesh color in a color photograph would be more or less acceptable to observers than a flesh color that deviated from true reproduction. Unknown to me at the time, the test that I suggested had already been made by Dr. David L. MacAdam of the Eastman Kodak Research Laboratories. Dr. MacAdam kindly sent me a reprint of his paper in which he disclosed his findings. They are so enlightening that I cannot resist reviewing them here. For full details, however, you should read Dr. MacAdam's paper which appeared in the May 1951 issue of the *Journal of the Society of Motion Picture and Television Engineers.*

Exact flesh reproduction considered "Beefy"

Dr. MacAdam made a series of color prints in which the color balance varied from too red or yellow to too blue, and from too green to too pink. Quite small steps of variation were used so that in the entire series a number of the prints were considered satisfactory. The picture was a color portrait of a young lady. These prints were submitted to numerous observers and their judgments as to the most desirable color reproduction were then related to actual measurements of various colors in the prints.

The print accepted as best by 83% of the observers on the basis of over-all color balance deviated considerably from "exact" color reproduction. Measurements made of the girl's forehead showed that the flesh color most preferred in the prints was far from perfect. The print that was closest to "exact" reproduction was rejected unanimously because the skin color was considered too "beefy."

On the other hand, when the print of highest acceptance was masked off and the skin color compared directly against the subject, it appeared pale.

Flesh tone rendering by artists

In another test Dr. MacAdam measured the flesh color in 25 portraits of exhibition quality. Ten of the portraits had been made with the Kodak Flexichrome Process where the artists had complete freedom to make the flesh color as they preferred. The other portraits included pastels and oil paintings by qualified artists.

Then twelve young people were selected as being representative of the normal range of flesh colors, and spectrophotometric measurements were made of their foreheads. The actual skin color range of the twelve subjects was then compared to the range used by the artists. The results were very close to those obtained in the photographic test; i.e., the range of face colors used by the artists was entirely removed from the range of natural skin colors.

Reasons for discrepancies

The discrepancy between "exact" reproduction and preferred reproduction in the photographic test is partly due to distortions inherent in the color reproduction process. That is, a certain discrepancy of a particular color is necessary to produce the best over-all reproduction of all colors in a picture. However, there are other reasons that no doubt play a bigger part in causing the discrepancy. For example, the differences in the conditions of observation, or the changes in attitudes of the observers at the time of viewing the reproduction and the original subject, have a marked influence on the viewer's color judgment.

As Dr. MacAdam points out, when we look at our skin in a mirror we usually consider that we are looking at the "real thing." Yet, the mirror image can be regarded as a portrait. In this case, the original skin color and the picture correspond, whereas in color photographs and in paintings, as we have seen, the two do not correspond. Therefore, it can be assumed that our attitudes are sufficiently different under the two conditions of observation to account for the degree of discrepancy in judgment.

Visual adaptation must play some part in producing the discrepancy, also. It is Dr. MacAdam's opinion, however, that for the ordinary range of adapting conditions when viewing scenes and reproductions, this cannot account for more than a small fraction of the discrepancy indicated by his tests. But, whatever the causes, the discrepancy is real and must be con-

(*Continued on page 116*)

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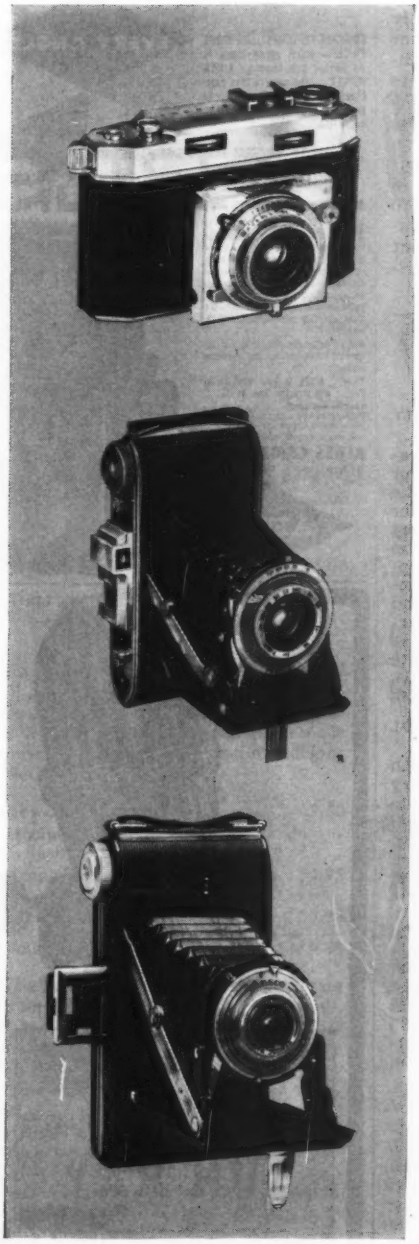

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WHAT'S AHEAD?

(*Continued from page 114*)

sidered in studies of color reproduction problems.

A reader of this column, Mr. James H. Archibald of Amsterdam, N. Y., has written with reference to my first column on flesh reproduction that simultaneous color contrast should not be ignored in discussing the subject. Mr. Archibald is quite correct, and any qualified research worker is fully aware of this long recognized factor in visual color judging. It is not difficult in tests to eliminate the effects of simultaneous color contrast, however, because the background can be held constant. Thus, the influence on the flesh color due to a blue background, for example, as opposed to a red background, would not come into play. Nevertheless, simultaneous contrast does enter into our judgment of colors in everyday visual experience.—THE END.

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Excellent cameras, both of them—and well worth what they cost. But now compare their prices with what you pay for the Argus C3, the *only* American-made camera that offers you a similar degree of versatility.

Argus C3, base price (includes carrying case and flash unit)	$ 69.50
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The fact that you save money when you buy an Argus C3 is important, of course. But that saving is doubly wonderful because it's made *without sacrifice of picture quality*. People with a wealth of photographic experience have found that pictures taken with an Argus C3 are at least the equal of those taken with cameras costing hundreds of dollars more.

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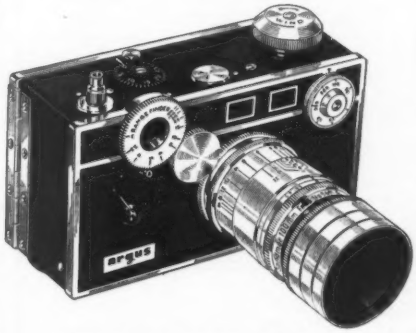

Here's the Argus C3 equipped with the Argus Telephoto Lens (it interchanges almost instantly). This four-element, 100mm f:4.5 lens couples to the rangefinder to give you the same sharp, sure focus you enjoy with the Cintar lens. It cuts distance in half to let you take close-up candids from far away. It's perfect, too, for true-perspective portraits, wildlife close-ups, and a host of other uses. You get smooth helical focusing; top-side markings for easy reading; built-in sunshade and filter holder; many other precision features. Best of all, this versatile accessory lens is yours for the low price of $59.95.

The Argus Wide Angle Lens broadens and heightens your field of vision—you don't have to move back to capture the broad panorama of a scene. And because it almost doubles the picture area covered by a lens of conventional design, it's ideal for group shots, sports scenes—indoors or out. This f:4.5 precision-made Wide Angle Lens couples to the C3 rangefinder for automatic focus, has click stop lens settings, sunshade and filter holder, many other features. And this fine accessory lens is only $59.95, complete with handy clip-on optical viewfinder.

The Argus C3 is an outstanding value in itself. And for those who are interested in working with accessory lenses, it becomes an even greater value. Visit your Argus dealer and find out firsthand why people everywhere have made the Argus C3 their first choice of 35mm cameras. It's a fact: More people buy the Argus C3 than any other 35mm camera in the world!

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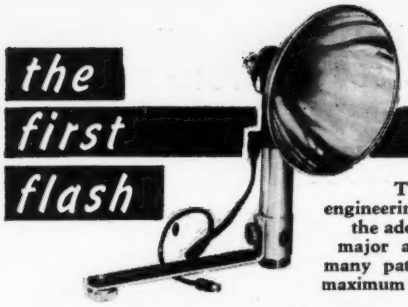

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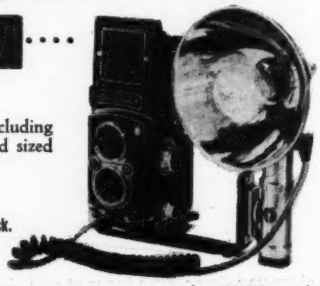

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BOUNCE LIGHT MOVIES

(*Continued from page 89*)

turning only one bulb in the direction of the darkened area may suffice.

To give you an idea of the exposures required for color movies made by bounce light, here are the lens settings we found correct for the various rooms in our apartment: Living room (10 x 16 feet), f/1.9; Susie's room (9 x 9 feet), f/2.2; kitchen (8 x 10 feet), f/2.8; bath (6 x 6 feet), f/5. The ceilings are light colored and are about nine feet high. These readings apply when four new 375-watt medium beam bulbs are used. Bulbs that have been burned two hours require about twice as much exposure. Be sure to keep an estimate of the burning time of each bulb.

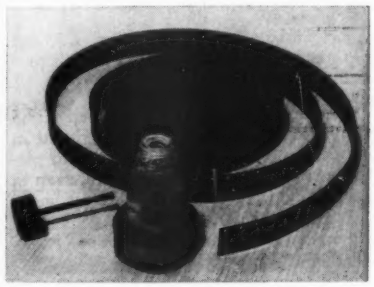
Our experiments with bounce light have shown that one half-stop overexposure is excellent if you want semi high-key results, but a full stop overexposure causes the colors to wash out badly. With underexposure, a full stop less than normal will still result in highly satisfactory color rendition. Since there are no deep shadows with bounce light, there is no radical loss of detail from slight underexposure. The most noticeable effect of underexposure, therefore, is an increase in the saturation of the colors.

For all its delicacy of color rendition, its great exposure latitude, and the consistant quality of its illumination, bounce light is by no means the solution to *every* movie lighting problem. There are times when the height of a ceiling, the size of a room, or even the kind of light most suitable for a specific "mood," might make bounce light impractical. But for the movie-maker who wants to obtain uniform color results indoors with a minimum of exposure headaches, bounce light can be an invaluable tool.

—THE END

A free booklet: "Tips on Color Movie Making" is available upon request. Movie Editor, Modern Photography, 251 Fourth Avenue, New York 10, N. Y.

To prevent spilling film cement, wrap a length of discarded film around the base of the cement bottle. This trick will also protect your worktable from cement running down the side of the bottle. —*Ty Cotta*



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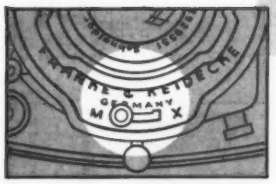

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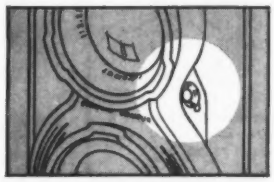
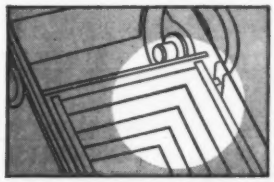


DOUBLE EXPOSURE PREVENTION AND RELEASE MECHANISM *prevents* double exposures, or, when released, *permits* multiple exposures at will.



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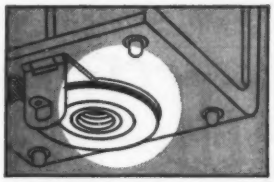

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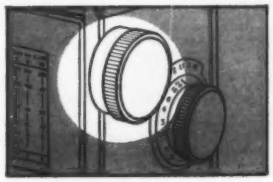

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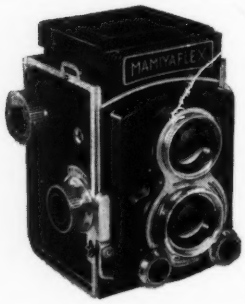

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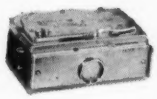

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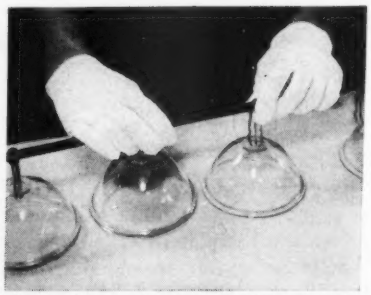
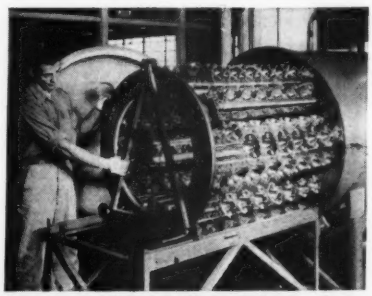
Featuring a mirror bright finish, the new product, called the Lumaclad reflector, is made by vacuum depositing a minute quantity of aluminum on a clear, Tenite II plastic shell. The resulting shiny finish enables the Lumaclad reflector to give up to 50 per cent more reflectivity than is provided by reflectors of the satin finish type. Another advantage of this plastic based reflector is that it is flexible, but it cannot be dented. Currently in production, the Lumaclad reflector is being distributed in connection with the less expensive line of Kodak cameras.

Making this new type reflector begins with the molding of the shell in an injecting machine. The molded shell is then given an undercoat which is baked on. After removal from the oven, the shell is provided with a thin coat of aluminum in a half-hour metalizing process. A final clear top-coat is added to this to preserve the finish.—*Michael Field*



Plastic base reflectors readied for dipping into the undercoating solution.



Aluminum-clad shells withdrawn from vacuum coater show reflective deposit.

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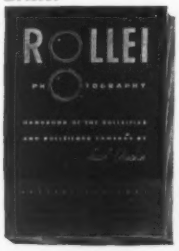

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DARKROOM COLOR

(*Continued from page 57*)

lowing solarization test-strip procedure: Begin solarization after seven minutes of developing time has elapsed. Place the exposed and partially developed test film on the enlarger easel with the emulsion side up. Make solarization tests using the enlarger for illumination and cardboard for masking each strip.

Solarization tests

For solarization tests, Gallob uses two-second intervals. He generally doesn't solarize the first segment on the film at all. The second strip is solarized for two seconds, the third for four and then on to ten or twenty seconds. These times may have to be varied, however, according to your own equipment. Again, make sure you keep notes on exposure and solarization times. When you develop your test strip, it should be easy to pick out the preferred square. Look up the data on this square first for both original exposure and solarization time. You can then duplicate the effect achieved in this square on your final film transparency.

For further variation, there's nothing to prevent you from solarizing through a colored filter, and dodging or burning in portions of the film. Results? Try it and see.

If you have some rather thin, translucent objects you might try placing them in your negative carrier and projecting them on Ektacolor Print Film through different filters. Between exposures, try shifting the easel. In this way you can multiply the images. Couple this with a bit of dodging here and there plus solarization and you may wind up with something like the picture at the bottom of page 52 which was made in this way.

Using black-and-white negatives

The second technique employed by Gallob involves projecting black-and-white negatives onto print film. The basic idea isn't far different from making regular black-and-white enlargements, except that you substitute the color film for enlarging paper and use filters over the enlarger lens. It's best to use overdeveloped, contrasty negatives with large subject masses. The transparency of the fish (page 53) was made from a negative of a single fish projected onto Ektacolor Print Film through various filters. Gallob made four exposures and moved the easel each time to produce four images. Various sections of the film were dodged and the whole film was solarized with a blue-producing filter. This single transparency illustrates the almost infinite degree of shading that's possible with such techniques.

If you have a camera which accepts cut film, you can put the print film in

holders and make direct negative exposures. Direct exposure requires work outside your darkroom. Exposures may run to five minutes or more and during the process you may be removing and replacing filters and the film-holder slide more than once. Any movement of the camera will wreck your finished product. You'll need a rock-steady tripod.

Fundamentally, direct camera exposure means taking a picture of an object using a camera loaded with Ektacolor Print Film. Of course it must be exposed through an 85B filter. If there's a lot of color in the subject matter, such as in fruit, fabrics, or flowers, you may not want to use any color filters at all. (See picture, top of page 53.) Solarization may provide enough color changes. On the other hand, if your subject is white—statuettes, crockery—and the background is also white, you can invent your own colors all the way through. By placing the object well forward of the background you can expose object and background with different filters and vary the colors to suit yourself. Try lighting the object from the side with one color light. Then use another color light for front lighting. The background can be still another color. (A step-by-step account of a picture made by this process is given on page 55.) With experience you will be able to plan results in advance.

Making test strips

Test film strips can be made in the camera. Start with the dark slide almost all the way out and push it in with each time interval. It is possible to run more than one color on the same sheet. The background, if it is lighted separately, may be tested along with the subject itself. (See page 55 for details.)

Gallob charts almost every step on paper before he ever makes a final exposure. That's a good idea for anyone working in this medium. Later, when you want to duplicate a particular effect, you have all the figures down on paper. Keep your test films with these notes as a further record.

It's not necessary to do *everything* according to tests, however. In the midst of an exposure, Gallob may hop out in front of the camera with a card to dodge a portion of the scene in order to produce some variation in color tone. But before making your own spur of the moment improvisations, learn the basic technique through test strips. The only way to be sure is to make lots of tests. As Gallob puts it, "conquer the technical difficulties first, and don't be afraid to use film-making tests. It's the only way to learn." Once you learn to use the material, you're on your own. Free yourself from any preconceived notions of what a color transparency should look like and try anything that comes into your head. It will probably give results that nobody thought possible.—THE END

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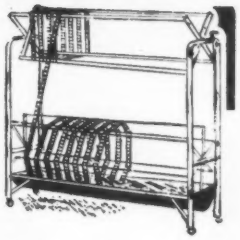

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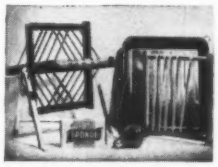

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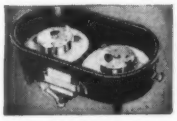

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modern STEREO

BY BART BROOKS

More questions from readers: Should you use daylight-type or tungsten-type film with a corrective filter outdoors? Can stereo pictures be made from a two-dimensional photo?

Question: *I was told to use Kodachrome, Type A exclusively with proper filters for daylight exposures. Will this prove satisfactory, or should I use daylight film?—Rudolph Ronning, Young, Sask., Canada.*

Answer: The best film for all-around use in your stereo camera is that specified by the film manufacturer. Thus, daylight film for daylight pictures and tungsten type film with tungsten light will generally yield the best color rendition. In my experience, most of us shoot better than 80 percent of our pictures out of doors in daylight. We must be prepared to use filters such as the helpful Skylight filter, and occasionally cool- and warm-tone filters for unusual conditions and, less frequently, a Polaroid filter. Difficulties arise if you shoot tungsten film with these filters outdoors.

Question: *Now that Busch has discontinued the Verascope line, I would very much appreciate your answering two questions which touch indirectly on the subject of stereo: a. Is there at present an aligning, mounting and binding service for Verascope-type (24 x 30) slides? b. What equipment is necessary to align, to mount and to bind Verascope-type slides and where can it be procured?—William C. Dickerman, Tokyo, Japan.*

Answer: All Busch Verascope owners will be interested to know that their film will be mounted by Busch Camera Corp., Stereo Mounting Service, 500 South Clinton Street, Chicago 7, Illinois, who supply special mounting service forms and mailing envelopes. They also supply mounts, binders, tape and stereo glass for your own use in mounting Verascope slides.

Question: *I have an Iloca II . . . I wish to make narrow-and-wide base separate shots, calling for independent exposure of each lens. Is there any way of getting around the double-exposure prevention device on my camera?—Rev. Raymond B. Meiners, Schenectady, N. Y.*

Answer: Yes, you can make intentional double exposures on your Iloca II with the aid of the point of a knife, nail file or some such small pointed instrument. Directly over the right lens housing is a small opening about ⅛" long. Recessed in this opening is a small lever which may be tripped with the pointed instrument, allowing you to recock for the second intended exposure.

Question: *I have heard that third-dimensional pictures can be made when one has only a magazine or snapshot picture. As I understand it you print one picture over the other, color one picture red and the other blue. By the use of a pair of "magic glasses" (one lens red and the other blue) the picture blends and looks third-dimensional. I can remember using these glasses for third-dimensional movies years ago.—Harland French, Willimantic, Conn.*

Answer: All stereo views are composed of two dissimilar images. They must be, just as we see with two eyes from two different points of view, separated by the width between our eyes. It is quite impossible to duplicate the same picture and see this pair in stereo with any device known to man.

The process you refer to is "anaglyph" and must be made from the two images of a stereo pair, produced with a stereo camera, or camera attachment. This provides the two different images, which are colored red and green respectively. When printed slightly off register and viewed through red and green filters (glasses) each eye will see only the image intended for it, and thus the image will be seen in stereo. This process was used by the movies for short subjects back in the 1930's. Some movie magazines featuring anaglyph stereo photos have recently appeared. Red and green glasses are supplied with the magazine. Unfortunately few of the stereo shots are well chosen or adequately printed.—THE END.

"Mr. Huggins will lecture on why he prefers stereo photography."

TANGA TIKA

(*Continued from page 91*)

Timi shows up. He has been rescued by a yachtsman who saw his signal fire. Without so much as an "Excuse, please!" Timi packs the girl off to marry her himself, Tahitian style. The wealthy planter whose life he saved sees to it that Timi gets his island.

With this plot supplying the required motivation, Dwight was free to weave a bonanza of colorful documentary material into his film. By having Timi figure prominently in the foreground, he was able to record an entire village population stoning and netting fish as they did a thousand years ago. In Papeete, he filmed a large segment of the South Pacific Olympic Games which take place each Bastille Day. Tropical storms, shark fighting, and performances by the outstanding native dancers in French Oceania are logically introduced against a constantly changing background of sea and shore.

For two years, Dwight acted as his own director, producer, camera and sound man. During that time he had no way of viewing so much as a foot of the exposed film he was returning to Eastman Kodak Company for processing. Meanwhile his bank account dissolved and he began paying his actors in watches, sugar, iron pipe and dress materials contributed by stateside friends.

In filming *Tanga Tika* (which means "Man God"), Dwight kept his basic equipment to a minimum. In addition to the two 16mm cameras and several supplementary lenses, he carried a wire-recorder, a tripod, a few homemade silver-foil reflectors, a Weston Cine exposure meter, and as little else as possible. All of the Kodachrome Film (Daylight Type) was exposed by meter reading without the use of filters. For interior shots or pictures in deep shade, he simply used the foil reflectors to "bounce" sunlight into the areas to be illuminated.

Being unable to see "rushes" of his processed film while shooting was in progress periodically gave him a case of butterflies in the stomach. Upon completing the film and returning to the states, however, he found that the overall color rendition had remained fairly consistent. Light changes, exposure discrepancies, and the orange "warmth" of reflected bounce light had sometimes distorted the colors visually—but there were no scenes that couldn't be saved by using correction filters in duplicating the original film.

Using a rented Moviola, and aided by several professional film cutters, Dwight cut and spliced together a feature-length version of *Tanga Tika*. Then he decided to take still another gamble. He would have the 16mm film enlarged to 35mm

(*Continued on page 126*)

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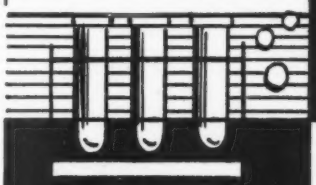

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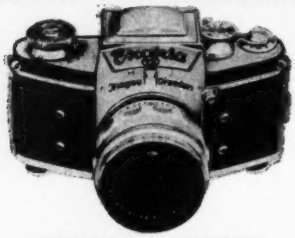

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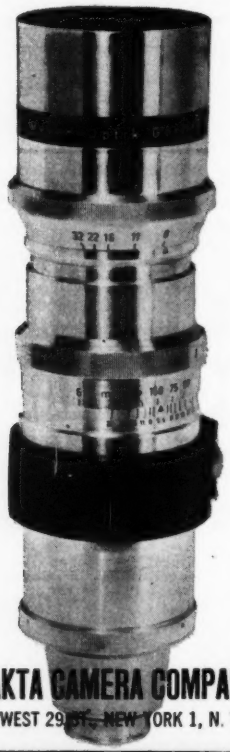

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TANGA TIKA

(Continued from page 125)

size film for standard theater projection.

A professional film servicing lab in Hollywood undertook the job of enlarging the original 16mm film to a 35mm intermediate negative. First, a single frame from each scene appearing in the film was subjected to a series of tests on an optical printer. As a result of these tests, a chart was made which showed: *a*) which color balancing filters should be used in making the intermediate negative; *b*) how much exposure time individual scenes should receive. Using this chart as a guide, the original 16mm film was duplicated on 35mm Eastman Color Negative Film.

Final theatre release prints were then made from the master negative on Eastman Color Print Film. Wherever necessary, additional filter packs were used to control scene-to-scene color balances that had not been fully corrected in running off the master negative.

Dubbing sound into the film (all of which had been shot at 24 frames per second so that sound could be added later) also required the services of trained lab technicians. Much of the background sound, and all the drum rhythms, were dubbed into the film from wire recordings Dwight had made on the spot. Narration, and in some cases a few words of lip synchronization (in English) for the principal actors, were also added in the sound studio.

Four years of work (two years of shooting and two more of editing, enlarging and adding sound) have gone into grooming *Tanga Tika* for the theater screen. Early in October the premiere showing of the film will take place in the Sutton Theater of New York. Around Thanksgiving it is scheduled to appear in major theaters scattered across the nation. Present indications are that *Tanga Tika* will be the forerunner of a number of 16mm semi-documentary color films which are currently being enlarged to 35mm for standard theater presentation.

Now that the actual work on the film has been completed, Dwight has two new projects under way. The first, naturally, is a book about *Tanga Tika;* the second, still in the planning stage, is just what you might expect—another camera safari across the seas.—THE END

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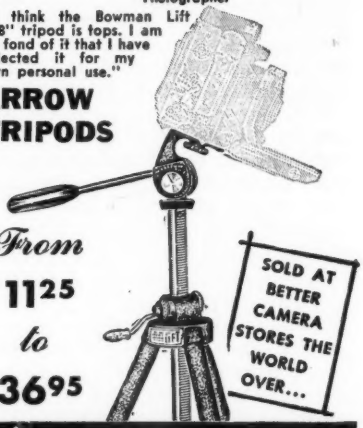

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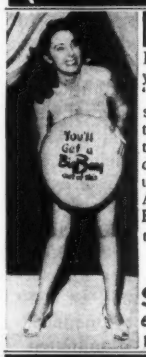

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NEW PRODUCTS

(*Continued from page 48*)

is opened. It also has a jiffy-strap arrangement, which switches from shoulder strap to hand strap in a few seconds. Construction is of cowhide, with metal reinforced corners. The case can be easily adapted to the Model 95 camera and its accessories. Price, $33.50. For more information write:
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New Model DeJUR Twin Lens Reflex

The new Model DR-20 DeJUR twin lens reflex camera is similar to the earlier DR-10 (see New Products, MODERN PHOTOGRAPHY, July 1953) except for its shutter. The new model is equipped with a Rapax, instead of an Alphax shutter, and has nine speeds from one to 1/400 sec., plus T. & B. Price, $129.50. For additional information write:
DEJUR-AMSCO CORP.
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Mansfield Slide Binding Kit

Thirty-five millimeter transparencies can be quickly and easily mounted under glass, with the Mansfield slide binding kit. It consists of the slide binder, one hundred 2 x 2 glasses, 50 paper masks, and a roll of binding tape. Price, $5.95. For more information write:
MANSFIELD INDUSTRIES, INC.
1227 LOYOLA AVE., CHICAGO 26, ILL.

A new **metal extension tube set** is for use with the Argus C2 and C3 cameras. It consists of 3 tubes, 5, 15, and 30mm in length. Each tube may be used singly or in conjunction with either or both of the other tubes. They can be used for working distances from 22 in. down to 4 in. The tubes are made in Japan. Price, including instructions and wooden storage box, $9.95. *For more information write: Accura Industries, Inc., 20 Broad St., N. Y. C.*

The new **GoldE stereo carrier** permits projection of one frame of a standard stereo slide. It fits 2 x 2 projectors, and does not require separating the stereo pairs. The picture is shown in the regular two dimensions. Price, including adapter, $6.50 (owners of the GoldE Index slide changer can save $1 by using the changer's adapter). For

(*Continued on page 128*)

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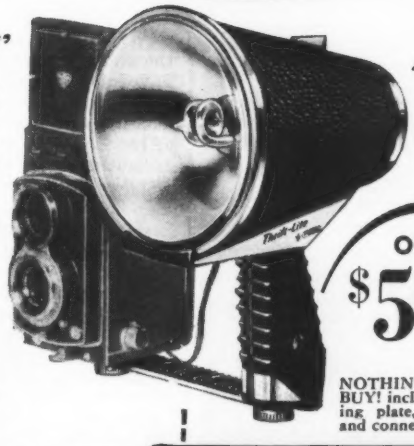

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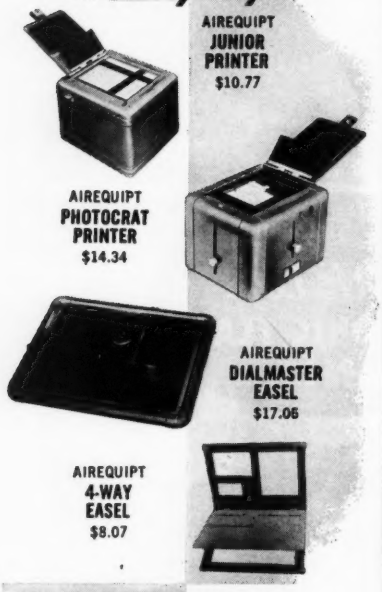

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NEW PRODUCTS

(*Continued from page 127*)

more information and free literature write: *GoldE Manufacturing Co., 4888 N. Clark St., Chicago 40, Ill.*

The price of **Magna-Stripe** processing on 16mm developed movie prints has been reduced from 3½ cents a foot to 2½ cents, according to an announcement by Reeves Soundcraft Corp. For additional information write: *Reeves Soundcraft Corp., 10 E. 52 St., New York 22, New York.*

A $15 reduction in the price of Bell & Howell 16mm magazine load motion picture cameras has been announced by the manufacturer. Model 200 with 1 in. f/2.5 lens now costs $174.95; model 200-T (2-lens turret) with 1 in., f/2.5 lens is now priced at $219.95. For more information write: *Bell & Howell Co., 7100 McCormick Road, Chicago 45, Ill.*

Several improvements have been made in the **Esco 2 x 2 aluminum and glass Magicmounts.** Besides retaining the shock absorber feature, they now have more titling space with lighter background, freedom from lint, and accurate transparency centering. Price, 18 for $1.75; 100 for $7.50. For more information write: *Erie Scientific Corp., 693 Seneca St., Buffalo 10, N. Y.*

Metal depth of field plates for Graflex and Graphic cameras, in models for use with 127 or 135mm lenses, can now be obtained from Graflex dealers. A limited quantity is available. Price of either type, $1.50 each. For more information write: *Graflex, Inc., 154 Clarissa St., Rochester 8, N. Y.*

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) showing the ownership, management, and circulation of Modern Photography published monthly at New York, N. Y. for October 1, 1953.

1. The names and addresses of the publisher, editor, managing editor and business manager are: Publisher Everett Gellert, 14 Pasture Lane, Roslyn Heights L. I., N. Y.; Editor, Augustus Wolfman, 592 E. 91st St., Brooklyn 36, N. Y.; Managing Editor, John Wolbarst, 155 East 91st, New York 28, N. Y.; Business Manager, Martin E. Siegel, 64-55 Cloverdale Blvd., Bayside, L. I., N. Y.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Photography Publishing Corp., 251 Fourth Ave., N. Y. 10, N. Y.; Everett Gellert, 14 Pasture Lane, Roslyn Heights, L. I., N. Y.; Augustus Wolfman, 592 E. 91st St., Brooklyn 36, N. Y.; Martin E. Siegel, 64-55 Cloverdale Blvd., Bayside, L. I., N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

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5. The average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

Martin E. Siegel
(Signature of business manager.)

Sworn to and subscribed before me this 11th day of September, 1953. John F. Flanagan, Notary Public (State of N. Y.) No. 196, qualified in Putnam County. Certificate filed with Putnam County. (My commission expires March 31, 1954.)

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salon calendar

***10TH CHICAGO (ILL.) COLOR SLIDE EXHIBIT, MUSEUM OF SCIENCE AND INDUSTRY.**
Closes October 19. Exhibit, November 7, 8, 14, 15. Fee, $1 for 4 slides to 3¼" x 4". Write Erik Sorensen, 5950 N.E. Circle Ave., Chicago 31, Ill.

1ST SALÓN INT. DE ARTE FOTOGRÁFICO, FOTO CLUB, BAHIA BLANCA, ARGENTINA.
Closes October 30. Exhibit, all November. No Fee. Limit, 4 prints. Write Feliciano del Rio, Sec'y, Foto Club, Soler 16; Bahia Blanca, Argentina.

3RD SALON OF NATURE PHOTOGRAPHY, NEW YORK STATE MUSEUM, ALBANY, N.Y.
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Closes	Subject	Exhibit
11/10/53	Scenery	12/1-1/31
2/10/54	Trees	3/1-4/30
5/10/54	Flowers	6/1-7/31
7/10/54	Other	9/1-10/31

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***1ST SALÓN INT. DE ARTE FOTOGRÁFICO, QUERETARO, MÉXICO.**
Closes November 25. Exhibit, December 19-January 6. Fee, $1 for 4 prints mounted 16 x 20; $1 for 4 slides to 2¾" x 2¾". Write Sec'y, Club Fotográfico, 16 de Septiembre No. 34, Queretaro, Qro., Mexico.

***16TH SPRINGFIELD (MASS.) INT. SALON OF PHOTOGRAPHY AND 2ND COLOR SLIDE EXHIBITION, GEORGE W. V. SMITH MUSEUM.**
Closes prints, December 2; slides, December 9. Exhibit, prints—January 3-24, slides—January 3-17. Fees, $2 for 4 prints; slides, $1 for 4. Write Barbara J. Hall, % Museum, 222 State St., Springfield 5, Mass.

***9TH CHICAGO (ILL.) INT. NATURE PHOTOGRAPHIC EXHIBITION.**
Closes January 16. Exhibit, February. Fee, $1 for 4 prints or slides. Write J. L. Kirkland, 45 W. Monroe, Chicago 3, Ill.

***6TH MINNEAPOLIS (MINN.) COLOR SLIDE EXHIBITION.**
Closes January 18. Exhibit, February 11-12. Fee, $1 for four 2x2 slides. Write R. W. Swanson, % Cinemart, 4253 Bryant Ave., South, Minneapolis, Minn.

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CLOSEUPS IN 3D

(*Continued from page 63*)

facing plate at the stage end of the radius bar (*photo 2*), and the target on the stage (*see photo 2*).

Calibrating the guides and plates

Cement a hard-surfaced white paper to the face of the radius bar and guides, both camera and stage ends. Graduate the camera and guide in millimeters from 0 to 25 on each side of the centerline as illustrated. Use india ink. On the rail plate, draw an indicating arrow marking the centerline. If you look closely in *photo 1*, you'll see a second row of numbers behind the millimeter markings on the guide. These are marked 1/10, 1/25 and 1/50 on either side of center. The fractions refer to a lens-to-subject distance relationship. An axiom of stereo states the proper lens separation is 1/50 the lens-to-subject distance. As you will discover, in closeup stereo the results will be more spectacular and pleasing if you use a greater lens separation than the axiom allows. Thus, for practical use we also calibrate the bench for 1/25 and 1/10 the lens-to-subject distance.

Place these markings as indicated in *photo 1*—the 1/10 behind the 25mm markings, the 1/25 coinciding with the 10mm markings and the 1/50 at the 5mm markings. At the stage end of the bench, the calibrations are much simpler. Mark off 35mm on either side of the centerline of the guide and indicate the centerline of the plate with an arrow (*as in photo 2*).

Target calibrating

To make the target seen in *photo 2*, cut a piece of heavy white cardboard 14 x 16 in. and draw horizontal and vertical lines directly across the center. Graduate these in half inches from the middle of the target, and mount this target on the stage with the target centerline exactly aligned with the centerline of the radius bar (*as in photo 2*).

Remove the back of your camera and fit a piece of ground glass on the film plane, the ground side facing the lenses. Tape it in place. Be sure the ground glass does not ride on the film transport sprockets but instead rests firmly against the film plane (*photo 3*).

Place matching supplementary lenses (any strength +1, +2, +3, will do) over the two camera lenses. Set the shutter so it will remain open and set the lenses to their widest aperture.

Light the target, making sure it is absolutely vertical and firmly against the stage end of the radius bar guide. Square the camera on the camera table. With the radius bar in centerline position, adjust the camera table until both images of the target lines are needle-sharp on the ground glass. Lock the camera table in place on the radius bar. Move the camera to either side on the camera table until the vertical target lines appear the same distance from the outer edge of each ground glass image. When the camera has thus been correctly aligned, lock it in place on the camera table. Now mark the camera position so the camera can be replaced in exactly the same place, each time it's used.

Determining field sizes

With the camera still fastened to the camera table and the ground glass still in place, we're ready to determine the field sizes covered by each supplementary lens or combination of lenses. Set the arrow on the camera end of the radius bar left to 1/25. Set the stage end to the right 35mm mark. Place a +2 supplementary lens over the left lens of camera. Set the camera footage scale at infinity. Move the camera table along the radius bar until the target is in sharp focus. Read on the ground glass the height and width as seen. This is the field size for this particular supplementary lens. Write this information down. Repeat this operation with a +3 supplementary lens and the supplementary lenses used in combination (a +2 and a +3 or other combination). You will then have information on the exact field size covered by each supplementary lens or combination of lenses. While observing the field sizes, make a note of the horizontal center of the field. Mark the horizontal center on both sides of the frame edge. You need do this only once since it will be the same for all lenses.

Using the bench

We decided to photograph an antique watch 1½" in diameter and ⅜" thick. When the case was opened exposing the face of the watch, the depth of field required was 1½" minimum. We turned the stage over so the uncalibrated side faced the camera. We pinned a piece of dark blue velvet over our insulating board background.

The dowels were placed on each side in the third hole from the top of the stage, which we had found to be the center of our field. We stretched a cord weighted at both ends over the dowels. We located the vertical center with a plumb line (a ruler or string with a weight on the end will do) from the top middle of the stage. This located the center of the field and the exact place for the watch.

We suspended the watch by a thin gold chain from the top of the stage (*photo 4*). If the object could not have been suspended, we would have placed a thin Masonite platform across the two

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dowels and placed the object upon it. We loaded the camera and fastened it with a camera anchor screw into the marked position on the camera table.

Next the stage was moved up until it was flush against the radius bar guide at the stage end. The watch hung just over the arrow on the plate with the radius bar centered. The nearest part of any object to be photographed must be no nearer to the camera than this arrow. There's a reason for this. We are going to make two exposures, one through each lens. Our bench has been built so convergence at all times takes place exactly over the centerline of the guide at the radius. If our subject had been deeper, we would have moved the stage backwards—away from the guide—until the front of the subject *was* just at the convergence point.

Now we set up our lights. Two RFL-2 reflector-type floodlights were installed in clamp-on holders and attached to the upright dowels forming the light arms of the stage. Each light was placed at the same height and pointed towards the watch at 45 degrees. Avoid letting light hit your lenses. Shield with cardboard if necessary. The camera was set at infinity and a +3 lens was fitted onto the left lens to take the first picture. Why a +3 lens? Because after examining our notes on its framing area, we decided the +3 produced just the image size we wished plus the necessary depth of field.

Making the exposures

The stage end of the radius bar was moved to the right so the arrow indicated the right 35mm mark (*photo 5*). The camera end of the radius bar was set to the left at 1/10 (*photo 2*). We decided not to use 1/50 because the flatness of our subject, the watch, would need all the exaggeration we could give it to appear striking in stereo. (If the slide were to be used for projection instead of hand viewing, however, we would probably have used 1/25, since the 4 or 5 in. lenses used in available projectors exaggerate the apparent depth in slides made with 35mm lenses.) The camera table was adjusted to the 13-inch lens-to-subject distance (*photo 6*), the proper operating distance for a +3 supplementary lens with camera set at infinity, according to the directions accompanying the +3 lens. If you don't have these directions, purchase a booklet called *Kodak Lenses, Shutters and Portra Lenses*, price fifty cents. This will give you the information on +1, +2 and +3 lenses. A glance at the depth of field tables supplied with the lenses or in the aforementioned booklet will show you the exact lens opening necessary for the depth of field required by your subject. Always use the smallest apertures possible.

We took an exposure meter reading

(*Continued on page 132*)

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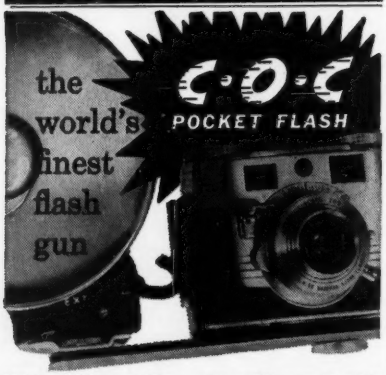

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CLOSEUPS IN 3D

(*Continued from page 131*)

of the subject and set our camera speed accordingly. A cable release was attached to the camera. (A cable release should always be used with the stereo bench. There must not be the slightest vibration or accidental motion.)

With a mask held in front of the right lens, an exposure was made through the left (*photo 7*). For the right lens exposure the radius bar was reversed so both camera and stage ends of the radius bar were pointed to the identical markings on the other side of the centerlines. The supplementary lens was taken from the left lens and placed on the right. The camera shutter was recocked. The second exposure was made through the right lens while the mask was held in front of the left lens (*photo 8*). And that's it.

Practice first

When you are first working with your bench, it would be a good idea to make some practice shots using an object such as the watch mentioned above. Shoot it at different distances with various supplementary lenses and combinations. Also vary the base separation. Use 1/10, 1/25 and 1/50, but be sure you identify each shot some way, so as to have an accurate record. Then you'll be able to see quite graphically what each setting produces.

Once you've gotten the hang of using the bench, you can try other experiments with it. With regular +1, +2, +3 closeup lenses you can approach to within approximately 6 in. of your subject. But you can go to an optician and purchase inexpensive periscopic spectacle lenses in various strengths to fit your retaining rings. I've found that with +10 spectacle lenses and a bit of care you can approach as close as four inches. Of course, the depth of field at this distance is fantastically small. It would just about cover a thin dime.

If you've been longing to make some closeup stereo slides with your single lens camera, there's no reason why you can't use your bench. The only difference in operation is that the radius bar stage end remains fixed at centerline between the two exposures.

This stereo closeup bench that we've described in operation is not a toy. It is a practical, indispensable instrument that can add to your stereo enjoyment a thousandfold.—THE END

Bart Brooks, Director of the Stereo-Graphic Labs. Inc., who invented this stereo closeup bench, will answer your stereo questions if you address them to him care of MODERN *and enclose a self-addressed stamped envelope.*

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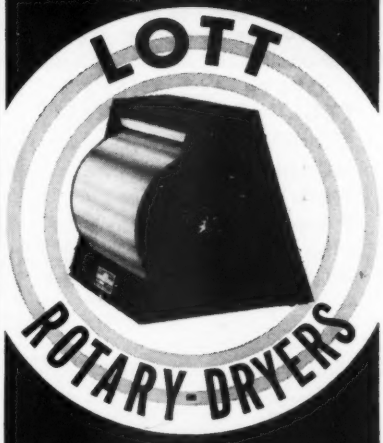

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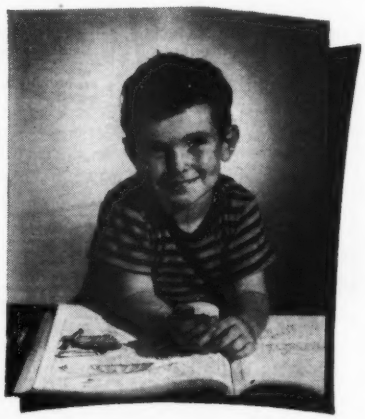

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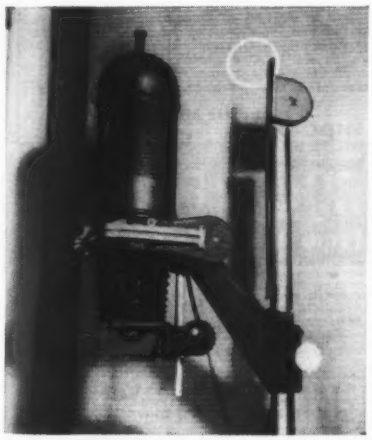
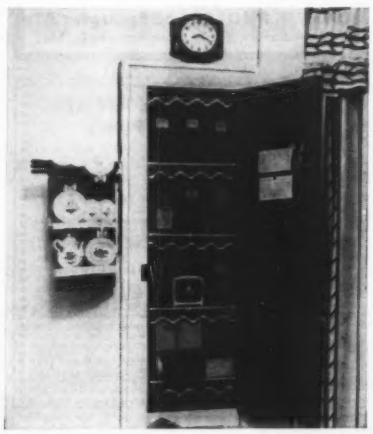


enlarger head, as close to the rigid column as possible. Some enlargers have convenient hooks, on the arm, but you can also attach the end by wire. Finally set the tension of the balance spring for ease of operation with enlarger head.—*Murry V. Jennings.*

Here's a second use for an ironing-board closet—one which is suitable for the kitchen photographer who can find another place for the ironing board. It's no trick at all to install a few small shelves. Then you have a darkroom



closet where you can keep bottles and other equipment conveniently close by.

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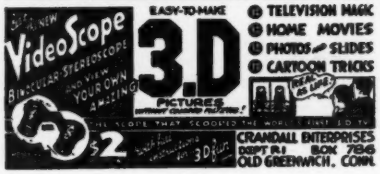

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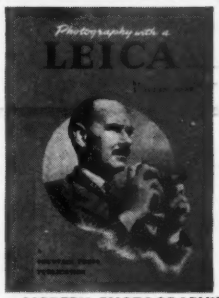

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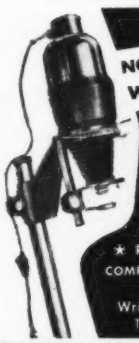

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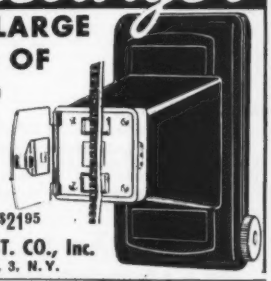

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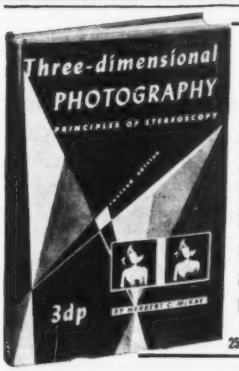

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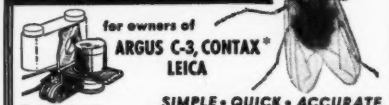

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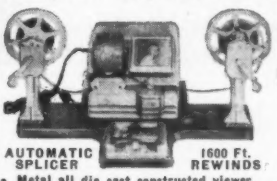

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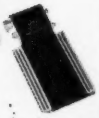

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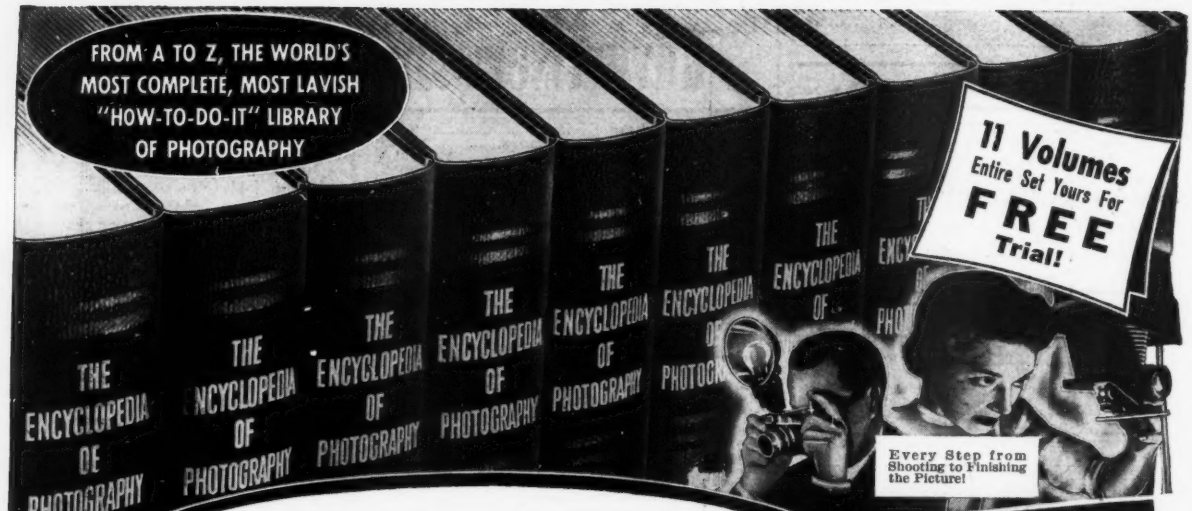

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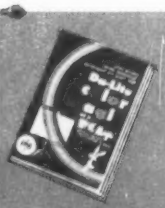

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